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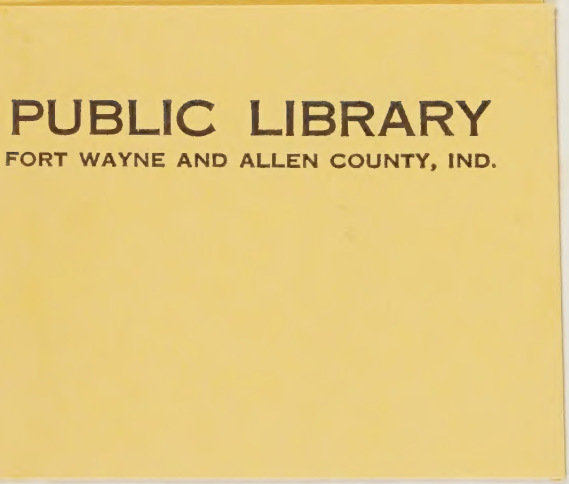

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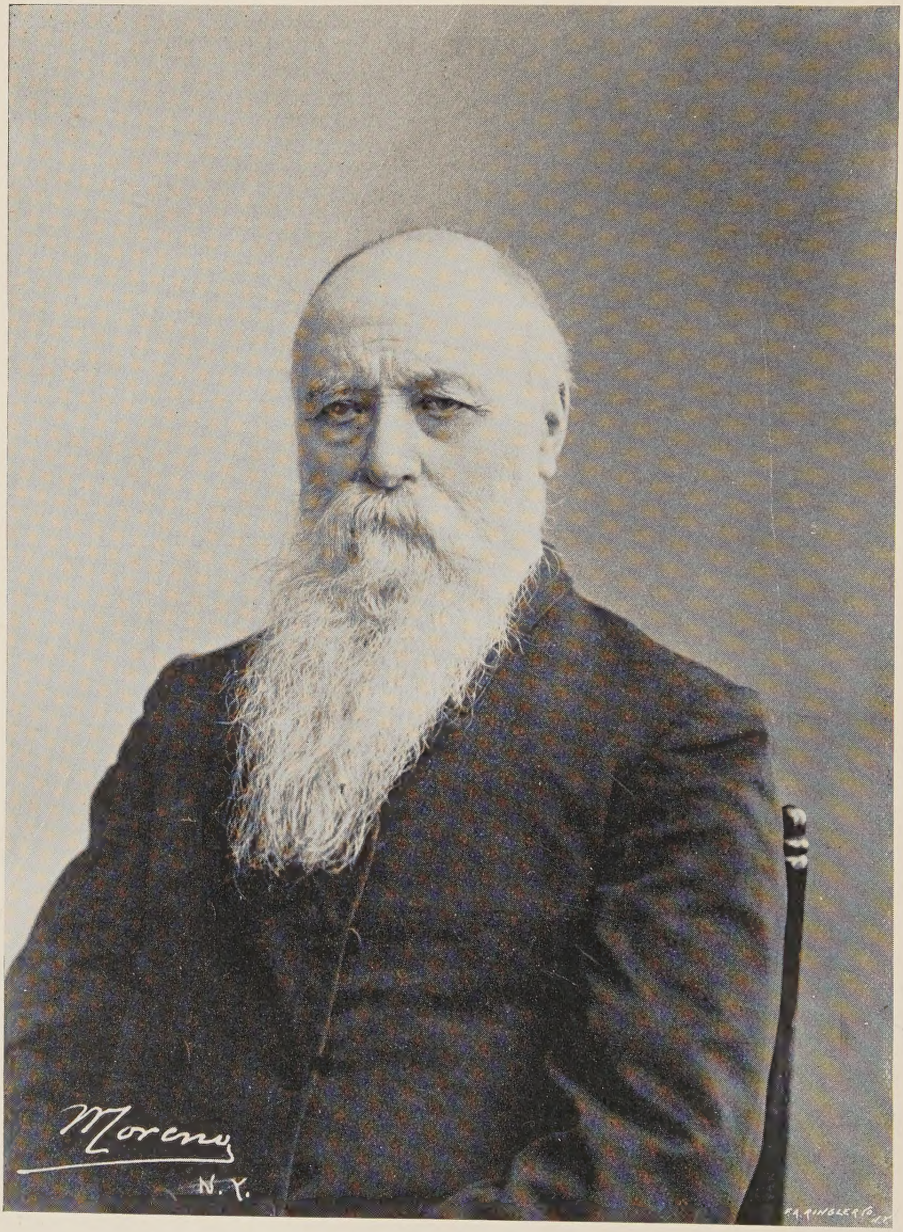
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QUEEN MÓO

AND

THE EGYPTIAN SPHINX

BY

AUGUSTUS LE PLONGEON, M.D.

AUTHOR OF

"SACRED MYSTERIES AMONG THE MAYAS AND THE QUICHÉS"

A SKETCH OF THE ANCIENT INHABITANTS OF PERU AND THEIR CIVILIZATION, ETC., ETC., ETC.

SECOND EDITION

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NEW YORK
1900
PUBLISHED BY THE AUTHOR
AGENT
LONDON, ENGLAND.—KEGAN PAUL, TRENCH, TRÜBNER & CO., PATERNOSTER HOUSE CHARING CROSS ROAD, W. C.

MACOY PUBLISHING & MASONIC SUPPLY CO., 45 JOHN ST., N. Y.

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Press of J. J. Little & Co.
Astor Place, New York

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N. Y.

TO MY WIFE,

ALICE D. LE PLONGEON,

MY CONSTANT COMPANION DURING MY EXPLORATIONS
OF THE
RUINED CITIES OF THE MAYAS,
WHO,
IN ORDER TO OBTAIN A GLIMPSE OF THE HISTORY OF THEIR BUILDERS,
HAS EXPOSED HERSELF TO MANY DANGERS,
SUFFERED PRIVATIONS, SICKNESS, HARDSHIP;
MY FAITHFUL AND INDEFATIGABLE COLLABORATOR AT HOME;
THIS WORK IS
AFFECTIONATELY AND RESPECTFULLY DEDICATED.

AUGUSTUS LE PLONGEON, M.D.

Brooklyn, February 15, 1896.

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Engraved by F. A. Ringler & Co., of New York, from photographs and drawings by the author.

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PREFACE.

"To accept any authority as final, and to dispense with the necessity of independent investigation, is destructive of all progress."
(MAN *by two Chelas.*)

"What you have learned, verify by experience, otherwise learning is vain."
(*Indian Saying.*)

IN this work I offer no theory. In questions of history theories prove nothing. They are therefore out of place. I leave my readers to draw their own inferences from the facts presented for their consideration. Whatever be their conclusions is no concern of mine. One thing, however, is certain —neither their opinion nor mine will alter events that have happened in the dim past of which so little is known to-day. A record of many of these events has reached our times written, by those who took part in them, in a language still spoken by several thousands of human beings. There we may read part of man's history and follow the progress of his civilization.

The study—*in situ*—of the relics of the ancient **Mayas** has revealed such striking analogies between their language, their religious conceptions, their cosmogonic notions, their manners and customs, their traditions, their architecture, and the language, the religious conceptions, the cosmogonic notions, the manners and customs, the traditions, the architecture of the

ancient civilized nations of Asia, Africa, and Europe, of which we have any knowledge, that it has become evident, to my mind at least, that such similarities are not merely effects of hazard, but the result of intimate communications that must have existed between all of them; and that distance was no greater obstacle to their intercourse than it is to-day to that of the inhabitants of the various countries.

It has been, and still is, a favorite hypothesis, with certain students of ethnology, that the Western Continent, now known as America, received its human population, therefore its civilization, from Asia. True, there is a split in their ranks. They are not quite certain if the immigration in America came from Tartary across the Strait of Behring, or from Hindostan over the wastes of the Pacific Ocean. This, however, is of little consequence.

There are those who pretend, like Klaproth, that the cradle of humanity is to be found on the plateau of Pamir, between the high peaks of the Himalayan ranges, or like Messrs. Renan and Barthélémy Saint-Hilaire, who place it in the region of the Timæus, in the countries where the Bible says the "Garden of Eden" was situated; while others are equally certain man came from *Lemuria*, that submerged continent invented by P. L. Sclater, which Haeckel[1] believes was the birthplace of the primitive ape-man, and which they say now lies under the waves of the Indian Ocean. The truth of the matter is, that these opinions are mere conjectures, simple hypotheses, and their advocates know no more when and where man first appeared on earth than the new-born babe knows of his surroundings or how he came.

The learned wranglers on this shadowy and dim point

[1] Haeckel, Ernst, *Hist. of Creation*, vol. ii., p. 326.

forget that all leading geologists now agree in the opinion that America is the oldest known continent on the face of the planet; that the fossil remains of human beings found in various parts of it, far distant from each other, prove that man lived there in times immemorial, and that we have not the slightest ray of light to illumine the darkness that surrounds the origin of those primeval men. Furthermore, it is now admitted by the generality of scientists, that man, far from descending from a single pair, located in a particular portion of the earth's surface, has appeared on every part of it where the biological conditions have been propitious to his development and maintenance; and that the production of the various species, with their distinct, well-marked anatomical and intellectual characteristics, was due to the difference of those biological conditions, and to the general forces calling forth animal life prevalent in the places where each particular species has appeared, and whose distinctive marks were adapted to its peculiar environments.

The **Maya** sages doubtless had reached similar conclusions, since they called their country **Mayach**; that is, "the land first emerged from the bosom of the deep," "the country of the *shoot;*" and the Egyptians, according to Herodotus, boasted that "their ancestors, in the 'Lands of the West,' were the oldest men on earth."

If the opinion of Lyell, Humphry, and a host of modern geologists, regarding the priority of America's antiquity, be correct, what right have we to gainsay the assertion of the **Mayas** and of the Egyptians in claiming likewise priority for their people and their country?

It is but natural to suppose that intelligence in man was developed on the oldest continent, among its most ancient

inhabitants; and that its concomitant, civilization, grew apace with its development. When, at the impulse of the instinct of self-preservation, men linked themselves into clans, tribes, and nations, history was born, and with it a desire to commemorate the events of which it is composed. The art of drawing or writing was then invented. The incidents regarded as most worthy of being remembered and preserved for the knowledge of coming generations were carved on the most enduring material in their possession—stone. And so it is that we find to-day the cosmogonic and religious notions, the records of natural phenomena and predominant incidents in the history of their nation and that of their rulers, sculptured on the walls of the temples and palaces of the civilized **Mayas,** Chaldeans, and Egyptians, as on the sacred rocks and in the hallowed caves of primitive uncivilized man.

It is to the monumental inscriptions and to the books of the **Mayas** that we must turn if we wish to learn about the primeval traditions of mankind, the development of civilization, and the events that took place centuries before the dim myths recorded as occurrences at the beginning of our written history.

Historians when writing on the universal history of the race have never taken into consideration that of man in America, and the *rôle* that in remote ages American nations played on this world's stage, and the influence they exerted over the populations of Asia, Africa, and Europe. Still, as far as we can scan the long vista of the past centuries, the **Mayas** seem to have had direct and intimate communications with them.

This *fact* is indeed no new revelation, as proved by the universality of the name **Maya,** which seems to have been as well

known by all civilized nations, thousands of years ago, as is to-day that of the English. Thus we meet with it in Japan, the Islands of the Pacific, Hindostan, Asia Minor, Egypt, Greece, Equatorial Africa, North and South America, as well as in the countries known to us as Central America, which in those times composed the **Maya** Empire. The seat of the Government and residence of the rulers was the peninsula of Yucatan. Wherever found, the name **Maya** is synonymous with power, wisdom, and learning.

The existence of the Western Continent was no more a mystery to the inhabitants of the countries bordering on the Mediterranean than to those whose shores are bathed by the waves of the Indian Ocean.

Valmiki, in his beautiful epic the "Ramayana," says that, in times so remote that the "sun had not yet risen above the horizon," the **Mayas,** great navigators, terrible warriors, learned architects, conquered the southern parts of the Indo-Chinese peninsula and established themselves there.

In the classic authors, Greek and Latin, we find frequent mention of the great Saturnian continent, distant many thousand stadia from the Pillars of Hercules toward the setting sun. Plutarch, in his "Life of Solon," says that when the famed Greek legislator visited Egypt (600 years before the Christian era), Sonchis, a priest of Sais, also Psenophis, a priest of Heliopolis, told him that 9,000 years since, the relations of the Egyptians with the inhabitants of the "Lands of the West" had been interrupted because of the mud that had made the sea impassable after the destruction of Atlantis by earthquakes.

The same author again, in his work, "De Facie in Orbe Lunæ," has Scylla recount to his brother Lampias all he had

learned concerning them from a stranger he met at Carthage returning from the transatlantic countries.

That the Western Continent was visited by Carthaginians a few years before the inditing of Plato's "Atlantis," the portraits of men with long beards and Phœnician features, discovered by me in 1875, sculptured on the columns and antæ of the castle at **Chichen,** bear witness. Diodorus Siculus attributes the discovery of the Western Continent to the Phœnicians, and describes it as "a country where the landscape is varied by very lofty mountains, and the temperature is always soft and equable." Procopius, alluding to it, says it is several thousand stadia from Ogygia, and encloses the whole sea, into which a multitude of rivers, descending from the highlands, discharge their waters. Theopompus, of Quio, speaking of its magnitude, says: "Compared with it, our world is but a small island;" and Cicero, mentioning it, makes use of nearly the same words: "Omnis enin terræ quæ colitur a vobis parva quædam est insula." Aristotle in his work, "De Mirabile Auscultatio," giving an account of it, represents it "as a very large and fertile country, well watered by abundant streams;" and he refers to a decree enacted by the Senate of Carthage toward the year 509 B.C., intended to stem the current of emigration that had set toward the Western Lands, as they feared it might prove detrimental to the prosperity of their city. The belief in the former existence of extensive lands in the middle of the Atlantic, and their submergence in consequence of seismic convulsions, existed among scientists even as far down as the fifth century of the Christian era. Proclus, one of the greatest scholars of antiquity, who during thirty-five years was at the head of the Neo-Platonic school of Athens, and was learned in all the sciences known in his days, in his "Com-

mentaries on Plato's Timæus," says: "The famous Atlantis exists no longer, but we can hardly doubt that it did once, for Marcellus, who wrote a history of Ethiopian affairs, says that such and so great an island once existed, and that it is evidenced by those who composed histories relative to the external sea, for they relate that in this time there were seven islands in the Atlantic sea sacred to Proserpine; and, besides these, three of immense magnitude, sacred to Pluto, Jupiter, and Neptune; and, besides this, the inhabitants of the last island (Poseidonis) preserve the memory of the prodigious magnitude of the Atlantic island as related by their ancestors, and of its governing for many periods all the islands in the Atlantic sea. From this isle one may pass to other large islands beyond, which are not far from the firm land near which is the true sea."

It is well to notice that, like all the **Maya** authors who have described the awful cataclysms that caused the submergence of the "*Land of* **Mu,**" Proclus mentions the existence of *ten* countries or islands, as Plato did. Can this be a mere coincidence, or was it actual geographical knowledge on the part of these writers?

Inquiries are often made as to the causes that led to the interruption of the communications between the inhabitants of the Western Continent and the dwellers on the coasts of the Mediterranean, after they had been renewed by the Carthaginians.

It is evident that the mud spoken of by the Egyptian priests had settled in the course of centuries, and that the seaweeds mentioned by Hamilco had ceased to be a barrier sufficient to impede the passage, since Carthaginians reached the shores of Yucatan at least five hundred years before the Chris-

tian era.[1] These causes may be found in the destruction of Carthage, of its commerce and its ships, by the Romans under Publius Scipio. The Romans never were navigators. After the fall of Carthage, public attention being directed to their conquests in Northern Africa, in Western Asia, and in Greece; to their wars with the Teutons and the Cimbri; to their own civil dissensions and to the many other political events that preceded the decadence and disintegration of the Roman Empire; the maritime expeditions of the Phœnicians and of the Carthaginians—their discoveries of distant and transatlantic countries became well-nigh forgotten. On the other hand, those hardy navigators kept their discoveries as secret as possible.

With the advent and ascendency of the Christian Church, the remembrance of the existence of such lands that still lingered among students,[2] as that of the Egyptian and Greek civilizations, was utterly obliterated from the mind of the people.

If we are to believe Tertullian and other ecclesiastical writers, the Christians, during the first centuries of the Christian era, held in abhorrence all arts and sciences, which, like literature, they attributed to the Muses, and therefore regarded as artifices of the devil. They consequently destroyed all vestiges as well as all means of culture. They closed the academies of Athens, the schools of Alexandria; burned the libraries of the Serapion and other temples of learning, which contained the works of the philosophers and the records of

[1] Juan de Torquemada, *Monarquia Indiana*, lib. iii., cap. 3. Lizana (Bernardo), *Devocionario de nuestra Señora de Itzamal*, etc., part 1, folio 5, published by Abbé Brasseur, in Landa's *Las Cosas de Yucatan*, pp. 349 *et passim*.

[2] Clement of Rome, First Epistle to the Corinthians, chapter viii., verse 12.

their researches in all branches of human knowledge (the power of steam and electricity not excepted). They depopulated the countries bathed by the waters of the Mediterranean; plunged the populations of Western Europe into ignorance, superstition, fanaticism; threw over them, as an intellectual mortuary pall, the black wave of barbarism that during the Middle Ages came nigh wiping out all traces of civilization—which was saved from total wreck by the followers of Mahomet, whose great mental and scientific attainments illumined that night of intellectual darkness as a brilliant meteor, too soon extinguished by those minions of the Church, the members of the Holy Inquisition established by Pope Lucius III. The inquisitors, imitating their worthy predecessors, the Metropolitans of Constantinople and the bishops of Alexandria, closed the academies and public schools of Cordoba, where Pope Sylvester II. and several other high dignitaries of the Church had been admitted as pupils and acquired, under the tuition of Moorish philosophers, knowledge of medicine, geography, rhetoric, chemistry, physics, mathematics, astronomy, and the other sciences contained in the thousands of precious volumes that formed the superb libraries which the inquisitors wantonly destroyed, alleging St. Paul's example.[1]

Abundant proofs of the intimate communications of the ancient **Mayas** with the civilized nations of Asia, Africa, and Europe are to be found among the remains of their ruined cities. Their peculiar architecture, embodying their cosmogonic and religious notions, is easily recognized in the ancient architectural monuments of India, Chaldea, Egypt, and Greece; in the great pyramid of Ghizeh, in the famed Parthenon of Athens. Although architecture is an unerring standard of the

[1] The Acts of the Apostles, chapter xix., verse 19.

degree of civilization reached by a people, and constitutes, therefore, an important factor in historical research; although it is as correct a test of race as is language, and more easily applied and understood, not being subject to changes, I have refrained from availing myself of it, in order not to increase the limits of the present work.

I reserve the teachings that may be gathered from the study of **Maya** monuments for a future occasion; restricting my observations now principally to the Memorial Hall at **Chichen,** dedicated to the manes of Prince **Coh** by his sister-wife Queen **Móo;** and to the mausoleum, erected by her order, to contain his effigy and his cremated remains. In the first she caused to be painted, on the walls of the funeral chamber, the principal events of his and her life, just as the Egyptian kings had the events of their own lives painted on the walls of their tombs.

Language is admitted to be a most accurate guide in tracing the family relation of various peoples, even when inhabiting countries separated by vast extents of land or water. In the present instance, **Maya,** still spoken by thousands of human beings, and in which the inscriptions sculptured on the walls of the temples and palaces in the ruined cities of Yucatan are written, as are also the few books of the ancient **Maya** sages that have come to our hands, will be the thread of Ariadne that will guide us in following the tracks of the colonists from **Mayach** in their peregrinations. In every locality where their name is found, there also we meet with their language, their religious and cosmogonic notions, their traditions, customs, architecture, and a host of other indications of their presence and permanency, and of the influence they have exerted on the civilization of the aboriginal inhabitants.

My readers will judge for themselves of the correctness of this assertion.

The reading of the **Maya** inscriptions and books, among other very interesting subjects, reveals the origin of many narratives that have come down to us, as traditions, in the sacred books of various nations, and which are regarded by many as inexplicable myths. For instance, we find in them the history of certain personages who, after their death, became the gods most universally revered by the Egyptians, Isis and Osiris, whose earthly history, related by Wilkinson and other writers who regard it as a myth, corresponds exactly to that of Queen **Móo** and her brother-husband Prince **Coh,** whose charred heart was found by me, preserved in a stone urn, in his mausoleum at **Chichen.**

Osiris, we are told, was killed by his brother through jealousy, and because his murderer wished to seize the reins of the government. He made war against the widow, his own sister, whom he came to hate bitterly, after having been madly in love with her.

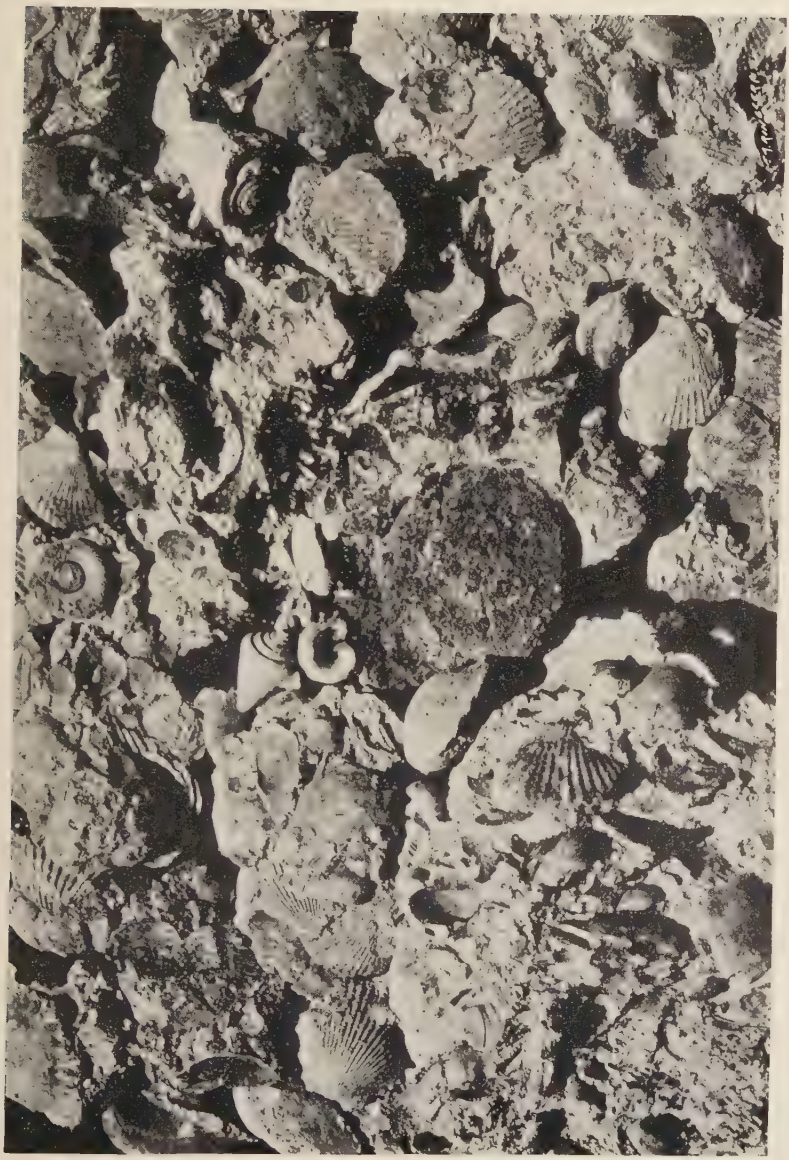
In these same books we learn the true meaning of the *tree of knowledge* in the middle of the garden; of the temptation of the woman by the serpent offering her a fruit. This offering of a fruit, as a declaration of love, which was a common occurrence in the every-day life of the **Mayas,** Egyptians, and Greeks, loses all the seeming incongruity it presents in the narrative of Genesis for lack of a word of explanation. But this shows how very simple facts have been, and still are, made use of by crafty men, such as the highpriest Hilkiah, to devise religious speculations and impose on the good faith of ignorant, credulous, and superstitious masses. It is on this story of the courting of Queen **Móo** by Prince **Aac**, the murderer of

her husband—purposely disfigured by the scheming Jewish priest Hilkiah, who made the woman appear to have yielded to her tempter, perhaps out of spite against the prophetess Huldah, she having refused to countenance his fraud and to become his accomplice in it[1]—that rests the whole fabric of the Christian religion, which, since its advent in the world, has been the cause of so much bloodshed and so many atrocious crimes.

In these **Maya** writings we also meet with the solution of that much mooted question among modern scientists—the existence, destruction, and submergence of a large island in the Atlantic Ocean, as related by Plato in his "Timæus" and "Critias," in consequence of earthquakes and volcanic eruptions. Of this dreadful cataclysm, in which perished sixty-four millions of human beings, four different authors have left descriptions in the **Maya** language. Two of these narratives are illustrated—that contained in the Troano MS.,[2] the other in the Codex Cortesianus. The third has been engraved on stone in relief, and placed for safe-keeping in a room in a building at **Chichen,** where it exists to-day, sheltered from the action of the elements, and preserved for the knowledge of coming generations. The fourth was written thousands of miles from **Mayach**, in Athens, the brilliant Grecian capital, in the form of an epic poem, in the **Maya** language. Each line of said poem, formed by a composed word, is the name of one of the letters of the Greek alphabet, rearranged, as we have it, four hundred and three years before the Christian era, under the archonship of Euclydes.

[1] 2 Kings, chap. xxii., verse 14 *et passim;* also 2 Chronicles, chap. xxxiv., verse 24.

[2] See Appendix, note iii.



Fleeing from the wrath of her brother **Aac,** Queen **Móo** directed her course toward the rising sun, in the hope of finding shelter in some of the remnants of the *Land of* **Mu**, as the Azores, for instance. Failing to fall in with such place of refuge as she was seeking, she continued her journey eastward, and at last reached the **Maya** colonies that for many years had been established on the banks of the Nile. The settlers received her with open arms, called her the "little sister," **ioin** (*Isis*), and proclaimed her their queen.

Before leaving her mother-country in the West she had caused to be erected, not only a memorial hall to the memory of her brother-husband, but also a superb mausoleum in which were placed his remains and a statue representing him. On the top of the monument was his totem, a dying leopard with a human head—a veritable sphinx. Once established in the land of her adoption, did she order the erection of another of his totems—again a leopard with human head—to preserve his memory among her followers? The names inscribed on the base of the Egyptian sphinx seem to suggest this conjecture. Through the ages, this Egyptian sphinx has been the enigma of history. Has its solution at last been given by the ancient **Maya** archives?

In the appendix are presented, for the first time in modern ages, the cosmogonic notions of the ancient **Mayas,** re-discovered by me. They will be found identical with those of the other civilized nations of antiquity. In them are embodied many of the secret doctrines communicated, in their initiations, to the adepts in India, Chaldea, Egypt, and Samothracia—the origin of the worship of the cross, of that of the tree and of the serpent, introduced in India by the Nagas, who

raised such a magnificent temple in Cambodia, in the city of Angor-Thom, to their god, the seven-headed serpent, the **Ah-ac-chapat** of the **Mayas,** and afterward carried its worship to Akkad and to Babylon. In these cosmogonic notions we also find the reason why the number **ten** was held most sacred by all civilized nations of antiquity; and why the **Mayas,** who in their scheme of numeration adopted the decimal system, did not reckon by tens but by fives and twenties; and why they used the twenty-millionth part of half the meridian as standard of lineal measures.

In the following pages I simply offer to my readers the relation of certain facts I have learned from the sculptures, the monumental inscriptions carved on the walls of the ruined palaces of the **Mayas;** the record of which is likewise contained in such of their books as have reached us. I venture only such explanations as will make clear their identity with the conceptions, on the same subjects, of the wise men of India, Chaldea, Egypt, and Greece. I do not ask my readers to accept *à priori* my own conclusions, but to follow the sound advice contained in the Indian saying quoted at the beginning of this preface, "*Verify by experience what you have learned;*" then, and only then, form your own opinion. When formed, hold fast to it, although it may be contrary to your preconceived ideas. In order to help in the verification of the facts herein presented, I have illustrated this book with photographs taken *in situ*, drawings and plans according to actual, careful surveys, made by me, of the monuments. The accuracy of said drawings and plans can be easily proved on the photographs themselves. I have besides given many references whose correctness it is not difficult to ascertain.

This is not a book of romance or imagination; but a work—

one of a series—intended to give ancient America its proper place in the universal history of the world.

I have been accused of promulgating notions on ancient America contrary to the opinion of men regarded as *authorities* on American archæology. And so it is, indeed. Mine is not the fault, however, although it may be my misfortune, since it has surely entailed upon me their enmity and its consequences. But who are those *pretended authorities?* Certainly not the doctors and professors at the head of the universities and colleges in the United States; for not only do they know absolutely nothing of ancient American civilization, but, judging from letters in my possession, the majority of them refuse to learn anything concerning it.

It may be inquired, On what ground can those who have published books on the subject, in Europe or in the United States, establish their claim to be regarded as authorities? What do they know of the ancient **Mayas,** of their customs and manners, of their scientific or artistic attainments? Do they understand the **Maya** language? Can they interpret *one single sentence* of the books in which the learning of the **Maya** sages, their cosmogonic, geographical, religious, and scientific attainments, are recorded? From what source have they derived their pretended knowledge? Not from the writings of the Spanish chroniclers, surely. These only wrote of the natives as they found them at the time of, and long after, the conquest of America by their countrymen, whose fanatical priests destroyed by fire the only sources of information—the books and ancient records of the **Maya** philosophers and historians. Father Lopez de Cogolludo, in his "Historia de Yucathan,"[1] frankly admits that in his time

[1] Cogolludo, *Historia de Yucathan,* lib. iv., cap. iii., p. 177.

no information could be obtained concerning the ancient history of the **Mayas.** He says: "Of the peoples who first settled in this kingdom of Yucathan, or their ancient history, I have been unable to obtain any other data than those which follow." The Spanish chroniclers do not give one reliable word about the manners and customs of the builders of the grand antique edifices, that were objects of admiration to them as they are to modern travellers. The only answer of the natives to the inquiries of the Spaniards as to who the builders were, invariably was, *We do not know.*

For fear of wounding the pride of the pseudo-authorities, shall the truth learned from the works of the **Maya** sages and the inscriptions carved on the walls of their deserted temples and palaces be withheld from the world? Must the errors they propagate be allowed to stand, and the propagators not be called upon to prove the truth of their statements?

The so-called learned men of our days are the first to oppose new ideas and the bearers of these. This opposition will continue to exist until the arrogance and self-conceit of superficial learning that still hover within the walls of colleges and universities have completely vanished; until the generality of intelligent men, taking the trouble to think for themselves, cease to accept as implicit truth the *ipse dixit* of any quidam who, pretending to know all about a certain subject, pronounces magisterially upon it; until intelligent men no longer follow blindly such self-appointed teachers, always keeping in mind that "to accept any authority as final, and to dispense with the necessity of independent investigation, is destructive of all progress." For, as Dr. Paley says: "There is a principle which cannot fail to keep a man in everlasting ignorance; this principle is contempt prior to examination."

The question is often asked, "Of what practical utility can the knowledge that America was possibly the cradle of man's civilization be to mankind?" To some, of but little use truly; but many there are who would be glad to know the origin of man's primitive traditions recorded in sacred books in the shape of myths or legends, and what were the incidents that served as basis on which has been raised the fabric of the various religions that have existed and do exist among men, have been and still are the cause of so many wars, dissensions, and persecutions. This knowledge would also serve to disclose the source whence emanated all those superstitions that have been and are so many obstacles in the way of man's physical, intellectual, and moral progress; and to free his mind from all such trammels, and make of him, what he claims to be, the most perfect work of creation on earth; also to make known the fact that **Mayach**—not India—is the true mother of nations.

Then, perhaps, will be awakened, in the mind of those in whose power it is to do it, a desire to save and preserve what remains of the mural inscriptions carved on the walls of the ruined palaces and temples of the **Mayas,** that are being torn to pieces by individuals commissioned by certain institutions in the United States and other places to obtain *curios* to adorn their museums, regardless of the fact that they are destroying the remaining pages of ancient American history with the reckless hand of ignorance, thus making themselves guilty of the crime of leze-history as well as of iconoclasm.

Perhaps also will be felt the necessity of recovering the libraries of the **Maya** sages (hidden about the beginning of the Christian era to save them from destruction at the hands of the devastating hordes that invaded their country in those

times), and to learn from their contents the wisdom of those ancient philosophers, of which that preserved in the books of the Brahmins is but the reflection. That wisdom was no doubt brought to India, and from there carried to Babylon and Egypt in very remote ages by those **Maya** adepts (**Naacal** —"the exalted"), who, starting from the land of their birth as missionaries of religion and civilization, went to Burmah, where they became known as *Nagas*, established themselves in the Dekkan, whence they carried their civilizing work all over the earth.

At the request of friends, and to show that the reading of **Maya** inscriptions and books is no longer an unsolved enigma, and that those who give themselves as authorities on ancient **Maya** palæography are no longer justified in *guessing* at, or in forming theories as to the meaning of the **Maya** symbols or the contents of said writings, I have translated verbatim the legend accompanying the image, in stucco, of a human sacrifice that adorned the frieze of the celebrated temple of **Kabul** at **Izamal.**

This legend I have selected because it is written with hieratic **Maya** characters, that are likewise Egyptian.[1] Any one who can read hieratic Egyptian inscriptions will have no difficulty in translating said legend by the aid of a **Maya** dictionary, and thus finding irrefutable evidence: 1. That **Mayas** and Egyptians must have learned the art of writing from the same masters. Who were these? 2. That some of the ruined monuments of Yucatan are very ancient, much anterior to the Christian era, notwithstanding the opinion to the contrary of the self-styled authorities on **Maya** civilization. 3. That

[1] See Le Plongeon's ancient **Maya** hieratic alphabet compared with the Egyptian hieratic alphabet, in *Sacred Mysteries*, Introduction, p. xii.

nothing now stands in the way of acquiring a perfect knowledge of the manners and customs, of the scientific attainments, religious and cosmogonic conceptions, of the history of the builders of the ruined temples and palaces of the **Mayas.**

May this work receive the same acceptance from students of American archæology and universal history as was vouchsafed to "Sacred Mysteries among the Mayas and the Quiches." It is written for the same purpose and in the same spirit.

Augustus Le Plongeon, M.D.

New York, *January*, 1896.

INTRODUCTION.

ORIGIN OF THE NAME MAYACH.

The country known to-day as Yucatan, one of the states of the Mexican confederacy, may indeed be justly regarded by the ethnologist, the geologist, the naturalist, the philologist, the archæologist, and the historian as a most interesting field of study. Its area of seventy-three thousand square miles, covered with dense forests, is literally strewn with the ruins of numerous antique cities, majestic temples, stately palaces, the work of learned architects, now heaps of *débris* crumbling under the inexorable tooth of time and the impious hand of iconoclastic collectors of relics for museums. Among these the statues of priests and kings, mutilated and defaced by the action of the elements, the hand of time and that of man, lie prostrate in the dust. Walls covered with bas-reliefs, inscriptions and sculptures carved in marble, containing the panegyrics of rulers, the history of the nation, its cosmogonical traditions, the ancient religious rites and observances of its

people, inviting decipherment, attract the attention of the traveller. The geological formation of its stony soil, so full of curious deposits of fossil shells of the Jurassic period (Plate I.); its unexplored caves, supposed dwellings of sprites and elves, creatures of the fanciful and superstitious imagination of the natives; its subterraneous streams of cool and limpid water, inhabited by bagres and other fish—are yet to be studied by modern geologists; whilst its flora and fauna, so rich and so diversified, but imperfectly known, await classification at the hand of naturalists.

The peculiar though melodious vernacular of the natives, preserved through the lapse of ages, despite the invasions of barbaric tribes, the persecutions by Christian conquerors, ignorant, avaricious, and bloodthirsty, or fanatical monks who believed they pleased the Almighty by destroying a civilization equal if not superior to theirs, is full of interest for the philologist and the ethnologist. Situated between 18° and 21° 35′ of latitude north, and 86° 50′ and 90° 35′ of longitude west from the Greenwich meridian, Yucatan forms the peninsula that divides the Mexican Gulf from the Caribbean Sea.

Bishop Landa [1] informs us that when, at the beginning of the year 1517, Francisco Hernandez de Cordova, the first of the Spaniards who set foot in the country of the **Mayas,** landed on a small island which he called *Mugeres*, the inhabitants, on being asked the name of the country, answered **U-luumil ceh** (the land of the deer) and **U-luumil cutz** (the land of the turkey).[2] Until then the Europeans were ignorant of the existence of such a place; for although Juan Diaz Solis and

[1] See Appendix, note i.

[2] Diego de Landa, *Relacion de las Cosas de Yucatan*, chap. ii., p. 6.

Vicente Yañes Pinzon came in sight of its eastern coasts in 1506, they did not land nor make known their discovery.[1]

Herrera, in his Decadas, tells us that when Columbus, in his fourth voyage to America, was at anchor near the island of Pinos, in the year 1502, his ships were boarded by **Maya** navigators. These came from the west; from the country known to its inhabitants under the general name of the Great **Can** (serpent) and the **Cat-ayo** (cucumber tree).[2] The peninsula, then divided into many districts or provinces, each governed by an independent ruler who had given a peculiar title to his own dominions, seems to have had no general name. One district was called **Chacan,** another **Cepech,** another **Choaca,** another **Mayapan,** and so on.[3] **Mayapan,** however, was a very large district, whose king was regarded as suzerain by the other chieftains, previous to the destruction of his capital by the people, headed by the nobility, they having become tired of his exactions and pride. This rebellion is said to have taken place seventy-one years before the advent of the Spanish adventurers in the country. The powerful dynasty of the **Cocomes,** which had held tyrannical sway over the land for more than two centuries, then came to an end.[4]

Among the chroniclers and historians, several have ventured to give an etymology of the word **Maya.** None, however, seem to have known its true origin. The reason is very simple.

At the time of the invasion of the country by the turbu-

[1] Antonio de Herrera, *Hist. general de los hechos de los Castellanos en las islas y la tierra firme del Oceano.* (Madrid, 1601.) Decada 1, lib. 6, cap. 17.

[2] *Ibid.* Decada 1, lib. 5, cap. 13.

[3] Landa, *Relacion,* etc., chap. v., p. 30.

[4] Cogolludo, *Historia de Yucathan,* lib. iv., cap. iii., p. 179. See Appendix, note ii.

lent and barbaric Nahuatls, the books containing the record of the ancient traditions, of the history of past ages, from the settlement of the peninsula by its primitive inhabitants, had been carefully hidden (and have so remained to this day) by the learned philosophers, and the wise priests who had charge of the libraries in the temples and colleges, in order to save the precious volumes from the hands of the barbarous tribes from the west. These, entering the country from the south, came spreading ruin and desolation. They destroyed the principal cities; the images of the heroes, of the great men, of the celebrated women, that adorned the public squares and edifices. This invasion took place in the year 522, or thereabout, of the Christian era, according to the opinion of modern computers.[1]

As a natural consequence of the destruction, by the invaders, of **Chichen-Itza,** then the seat of learning, the **Itzaes,** preferring ostracism to submitting to their vandal-like conquerors, abandoned their homes and colleges, and became wanderers in the desert.[2] Then the arts and sciences soon declined; with their degeneracy came that of civilization. Civil war—that inevitable consequence of invasions—political strife, and religious dissension broke out before long, and caused the dismemberment of the kingdom, that culminated in the sack and burning of the city of **Mayapan** and the extinction of the royal family of the **Cocomes** in 1420 A.D., two hundred and seventy years after its foundation.[3] In the midst of the social cataclysms that gave the *coup de grâce* to the **Maya** civiliza-

[1] Philip J. J. Valentini, *Katunes of the Maya History*, p. 54.

[2] Juan Pio Perez (Codex Maya), **U Tzolan Katunil ti Mayab** (§ 7): **"Laixtun u Katunil binciob Ah-Ytzaob yalan che, yalan aban, yalan ak ti numyaob lae."** ("Toward that time, then, the Itzaes went in the forests, lived under the trees, under the prune trees, under the vines, and were very miserable.")

[3] Cogolludo, *Historia de Yucathan*, lib. iv., cap. 3, p. 179.

tion, the old traditions and lore were forgotten or became disfigured. Ingrafted with the traditions, superstitions, and fables of the Nahuatls, they assumed the shape of myths. The great men and women of the primitive ages were transformed into the gods of the elements and of the phenomena of nature.

The ancient libraries having disappeared, new books had to be written. They contained those myths. The Troano and the Dresden MSS. seem to belong to that epoch.[1] They contain, besides some of the old cosmogonical traditions, the tenets and precepts of the new religion that sprang from the blending of the ceremonies of the antique form of worship of the **Mayas** with the superstitious notions, the sanguinary rites, and the obscene practices of the phallic cult of the Nahuatls; the laws of the land; and the vestiges of the science and knowledge of the philosophers of past ages that still lingered among some of the noble families, transmitted as heirlooms, by word of mouth, from father to son.[2] These books were written in new alphabetical letters and some of the ancient demotic or popular characters that, being known to many of the nobility, remained in usage.

With the old orders of priesthood, and the students, the knowledge of the hieratic or sacred mode of writing had disappeared. The legends graven on the façades of the temples and palaces, being written in those characters, were no

[1] See Appendix, note iii.

[2] Diego de Landa, *Relacion de las Cosas de Yucatan* (chap. vii., p. 42): "Que enseñavan los hijos de los otros sacerdotes, y á los hijos segundos de los señores que los llevaban para esto desde niños."

Lizana (chap. 8), *Historia de Nuestra Señora de Ytzamal:* "La historia y autores que podemos alegar son unos caracteres mal entendidos de muchos y glossados de unos indios antiguos que son hijos de los sacerdotes de sus dioses, que son los que solo sabian leer y adevinar."

longer understood, except perhaps by a few archæologists, who were sworn to secrecy. The names of the builders, their history, that of the phenomena of nature they had witnessed, the tenets of the religion they had professed—all contained, as we have said, in the inscriptions that covered these antique walls—were as much a mystery to the people, as to the multitudes which have since contemplated them with amazement, during centuries, to the present day.

Bishop Landa, speaking of the edifices at **Izamal,** asserts[1] that the ancient buildings of the **Mayas,** at the time of the arrival of the Spaniards in Yucatan, were already heaps of ruins—objects of awe and veneration to the aborigines who lived in their neighborhood. They had lost, he says, the memory of those who built them, and of the object for which they had been erected. Yet before their eyes were their façades, covered with sculptures, inscriptions, figures of human beings and of animals, in the round and in bas-relief, in a better state of preservation than they are now, not having then suffered so much injury at the hand of man, for the natives regarded them, as their descendants do still, with reverential fear. There were recorded the legends of the past—a dead letter for them as for the learned men of the present age. There, also, on the interior walls of many apartments, were painted in bright colors pictures that would grace the parlors of our mansions, representing the events in the history of certain personages who had flourished at the dawn of the life of their nation; scenes that had been enacted in former ages were portrayed in very beautiful bas-reliefs. But these speaking tableaux were, for the majority of the people, as

[1] Landa, *Relacion de las Cosas* (p. 328): "Que estos edificios de Izamal eran xi á xii por todos, sin aver memoria de los fundadores."

much enigmas as they are to-day. Still travellers and scientists are not wanting who pretend that these strange buildings were constructed by the same race now inhabiting the peninsula or by their near ancestors [1]—regardless of Cogolludo's assertion [2] "that it is not known who their builders were, and that the Indians themselves preserved no traditions on the subject;" unmindful, likewise, of these words of Lizana: "That when the Spaniards came to this country, notwithstanding that some of the monuments appeared new, as if they had been built only twenty years, the Indians did not live in them, but used them as temples and sanctuaries, offering in them sacrifices, sometimes of men, women, and children; and that their construction dated back to a very high antiquity." [3]

The historiographer *par excellence* of Yucatan, Cogolludo, informs us that in his day—the middle of the seventeenth century—scarcely a little more than one hundred years after the Conquest, the memory of these adulterated traditions was already fading from the mind of the aborigines. "Of the people who first settled in this kingdom of Yucathan," he says, "nor of their ancient history, have I been able to find any more data than those I mention here." [4]

The books and other writings of the chroniclers and historians, from the Spanish conquest to our times, should therefore be considered well-nigh valueless, so far as the history of the primitive inhabitants of the country, the events that transpired in remote ages, and ancient traditions in general are

[1] John L. Stephens, *Incidents of Travels in Yucatan*, vol. ii., p. 458. Désiré Charnay, *North American Review*, April, 1882.

[2] Diego Lopez de Cogolludo, *Historia de Yucathan*, lib. iv., chap. iii., p. 177.

[3] Lizana, *Historia de Nuestra Señora de Ytzamal*, chap. ii.

[4] Cogolludo, *Historia de Yucathan*, lib. iv., chap. iii., p. 177.

concerned, seeing that Cogolludo says they were unable to procure any information on the subject. "It seems to me that it is time," he says, "to speak of the various things pertaining to this country, and of its natives; not, however, with the extension some might desire, mentioning in detail their origin and the countries whence they may have come, for it would be difficult for me to ascertain now that which so many learned men were unable to find out at the beginning of the Conquest, even inquiring with great diligence, as they affirm, particularly since there exist no longer any papers or traditions among the Indians concerning the first settlers from whom they are descended; our evangelical ministers, who imported the faith, in order to radically extirpate idolatry, having burned all characters and paintings they could get hold of in which were written their histories, and that in order to take from them all remembrances of their ancient rites."[1]

Those who undertook to write the narrative of the Conquest and the history of the country, in order to procure the necessary data for this, had naturally to interrogate the natives. These were either unable or unwilling to impart the knowledge sought. It may be that some of those from whom inquiries were made were descendants of the Nahuatls, ignorant of the ancient history of the **Mayas.** Others may have been some of the Mexican mercenaries who dwelt on the coasts, where they were barely tolerated by the other inhabitants, because of their sanguinary practices. They, from the first, had welcomed the Spaniards as friends and allies—had maintained with them intimate relations during several years,[2] be-

[1] Cogolludo, *Historia de Yucathan*, lib. iv., chap. iii., p. 170.

[2] **Nakuk Pech.** An ancient document concerning the **Nakuk Pech** family, Lords of **Chicxulub,** Yucatan. This is an original document belonging to Srs. Regil y Peon, of Merida, Yucatan.

fore the invaders ventured into the interior of the country. Fearing that if they pleaded ignorance of the history it might be ascribed to unwillingness on their part to answer the questions; dreading also to alienate the goodwill of the men with long gowns, who defended them against the others that handled the thunderbolts—those strangers covered with iron, now masters of the country and of their persons, who on the slightest provocation subjected them to such terrible punishments and atrocious torments—they recited the nursery tales with which their mothers had lulled them to sleep in the days of their childhood. These stories were set down as undoubted traditions of olden times.

Later on, when the Conquest was achieved, some of the natives who really possessed a knowledge of the myths, traditions, and facts of history contained in the books that those same men with long gowns had wilfully destroyed by feeding the flames with them, notwithstanding the earnest protestations of the owners, invented plausible tales when questioned, and narrated these as facts, unwilling, as they were, to tell the truth to foreigners who had come to their country uninvited, arms in hand, carrying war and desolation wherever they went;[1] slaughtering the men;[2] outraging the wives and the virgins;[3] destroying their homes, their farms, their cities;[4] spreading ruin and devastation throughout the land;[5] dese-

[1] Cogolludo, *Historia de Yucathan*, lib. ii., chap. vi., p. 77.

[2] Landa, *Las Cosas de Yucatan*, chap. xv., p. 84, *et passim*. Bernal Diez de Castillo, *Historia de la Conquista de Mexico*, chap. 83.

[3] Landa, *Las Cosas de Yucatan*, chap. xv., p. 84. Bartholome de las Casas, *Tratado de la Destruccion de las Indias, Reyno de Yucathan*, lib. viii., cap. 27, p. 4.

[4] Cogolludo, *Hist. de Yucathan*, lib. iii., chap. xi., p. 151. Landa, *Las Cosas*, ch. iv.

[5] *Ibid.*

crating the temples of their gods; trampling underfoot the sacred images, the venerated symbols of the religion of their forefathers;[1] imposing upon them strange idols, that they said were likenesses of the only true God and of his mother[2]—an assertion that seemed most absurd to those worshippers of the sun, moon, and other celestial bodies, who regarded **Ku,** the Divine Essence, the uncreated Soul of the World, as the only Supreme God, not to be represented under any shape. Yet, by lashes, torture, death even, the victims were compelled to pay homage to these images, with rites and ceremonies the purport of which they were, as their descendants still are, unable to understand, being at the same time forbidden to observe the religious practices which they had been accustomed to from times immemorial.[3] More, their temples of learning were destroyed, with their libraries and the precious volumes that contained the history of their nation, that of their illustrious men and women whose memory they venerated, the

[1] Cogolludo, *Hist. de Yucathan,* lib. iii., chap. x., p. 147. Landa, *Las Cosas,* chap. iv.

[2] *Ibid.,* lib. iv., chap. xviii., p. 229. Landa, *Las Cosas,* chap. iv.

[3] Landa, *Las Cosas de Yucatan,* chap. xli., p. 316.

Cogolludo, *Hist. de Yucathan,* lib. iv., chap. vi., p. 189. "Los religiosos de esta provincia, por cuya atencion corrió la conversion de estos indios, á nuestra santa fé católica, con el zelo que tienen de que aprouechassen en ella, no solo demolieron y quemaron todos los simulacros que adoraban, pero aun todos los escritos (que á su modo tenian) con que pudieran recordar sus memorias y todo lo que presumierō tendria motiuo de alguna supersticion ò ritos gentilicos."

Then when speaking of the *auto-de-fe* ordered by Bishop Landa, which took place in the city of Mani towards the end of 1561, he says: "Con el rezelo de esta idolatria, hizo juntar todos los libros y caracteres antiguos que los indios tenian, y por quitarles toda ocasion y memoria de sus antiguos ritos, quantos se pudieron hallar, se quemaron públicamente el dia del auto y á las bueltas con ellos sus historias de antiguedades" (lib. vi., chap. i., p. 309).

sciences of their wise men and philosophers.[1] How, then, could it be expected that they should tell what they knew of the history of their people, and treat as friends men whom they hated, and with reason, from their heart of hearts?—men who held their gods in contempt; men who had, without provocation, destroyed the autonomy of their nation, broken up their families, reduced their kin to slavery, brought misery upon them, gloom and mourning throughout the land.[2]

Now that three hundred and fifty-five years have elapsed since their country became part of the domain of the Spanish Crown, one might think, and not a few do try to persuade themselves and others, that old feuds, rancor, and distrust must be forgotten; in fact, must be replaced by friendship, confidence, gratitude, even, for all the *blessings* received at the hands of the Spaniards—not the least among these, the destruction of their idolatrous rites, the *knowledge* of the true God, and the mode of worshipping He likes best—notwithstanding the unfair means used by their good friends, those of the long gowns, to force such *blessings* and knowledge upon them, and cause them to forget and forego the customs and manners of their forefathers.[3] To-day, when the aborigines are *said to be* free citizens of the Republic of Mexico, entitled to all the rights and privileges that the constitution is supposed to confer on all men born within the boundaries of the country, they yet seek—and with good cause—the seclusion of the recesses of the densest forests, far away from the haunts of their white *fellow-citizens*, to perform, in secrecy, certain ancient rites and religious practices that even now linger

[1] Cogolludo, *Hist. de Yucathan*, lib. ii., chap. xiv., p. 108, *et passim*.

[2] Landa, *Las Cosas de Yucatan*, chap. xv., p. 84, *et passim*.

[3] Cogolludo, *Hist. de Yucathan*, lib. v., cap. xvii., xviii., p. 296, *et passim*. *Las leyes mas en orden al bien espiritual de los Indios.*

among them, to which they adhere with great tenacity, and that the persecution and ill-treatment they have endured have been powerless to extirpate.[1] Yes, indeed, up to the present time, they keep whatever knowledge of their traditions they may still possess carefully concealed in their bosoms; their lips are hermetically sealed on that subject.

Their confidence in, their respect and friendship for, one not of their blood and race must be very great, for them to allow him to witness their ceremonies, or become acquainted with the import of certain practices, or be told the meaning of peculiar signs and symbols, transmitted to them orally by their fathers. This reserve may be the reason why some travellers, unable to obtain any information from the aborigines, have erroneously asserted that they have lost all traditionary lore; that all tradition has entirely disappeared from among them.[2]

Maya was the name of a powerful nation that in remote ages dwelt in the peninsula of Yucatan and the countries, to-day called Central America, comprised between the Isthmus of Tehuantepec on the north and that of Darien on the south. That name was as well known among the ancient civilized nations the world over as at present are the names of Spain, France, England, etc. As from these countries colonists, abandoning the land of their birth, have gone and still go forth in search of new homes in far distant regions; have carried and do carry, with the customs, manners, religion, civilization, and language of their forefathers, the name even of the mother country to their new abodes—so we may imagine it happened with the **Mayas** at some remote period in the past.

[1] See Appendix, note iv.; Cogolludo, *Hist. de Yucathan*, lib. v., cap. xvi., xvii., xviii.

[2] John L. Stephens, *Incidents of Travels in Yucatan*, vol. ii., pp. 446, 449.

For it is a fact that, wherever we find their name, there also we meet with the vestiges of their language and customs, and many of their traditions; but nowhere, except in Yucatan, is the origin of their name to be found.

Among the various authors who have written on that country several have endeavored to give the etymology of the word **Maya :** none has succeeded; for, instead of consulting the **Maya** books that escaped destruction at the hands of the Zumarragas, Landas, and Torquemadas, they have appealed to their imagination, as if in their fancy they could find the motives that prompted the primitive inhabitant to apply such or such name to this or that locality.

Ramon de Ordoñez y Aguiar[1] fancied that the name **Maya** was given to the peninsula on account of the scarcity of water on its surface, and intimated that it was derived from the two vocables **ma,** "no," and **ha,** "water"—"without water." Brasseur,[2] following his own pet idea, combats such explanation as incorrect and says: "The country is far from being devoid of water. Its soil is honeycombed, and innumerable caves exist just under the surface. In these caves are deposits of cool, limpid water, extensive lakes fed by subterranean streams." Hence he argues that the true etymology of the word **Maya** may possibly be the "mother of the waters" or the "teats of the waters ma-y-a"—she of the four hundred breasts, as they were wont to represent the Ephesian goddess.

Again, this explanation did not suit Señor Eligio Ancona,[3]

[1] Ramon de Ordoñez y Aguiar, the author of *Historia de la Creacion del cielo y de la Tierra*, was a native of the ciudad Real de Chiapas. He died, very much advanced in years, in 1840, being canon of the cathedral of that city.

[2] Brasseur (Charles Etienne), *Maya Vocabulary*, vol. ii., p. 298, Troano MS.

[3] Ancona (Eligio), *Hist. de Yucatan*, vol. i., chap. i. See Appendix, note v.

for he ridicules the etymologists. "What nonsense," he says, "to thus rack their brains! They must be out of their mind to give themselves the work of bringing forth these erudite elucidations to explain the word **Maya,** that everybody knows is a mere Spanish corruption of **Mayab,** the ancient name of the country." In asserting that the true name (*nombre verdadero*) of the peninsula in ancient times was **Mayab,** Señor Ancona does not sustain his assertion by any known historical document; he merely refers to the **Maya** dictionary of Pio Perez, that he himself has published. He is likewise silent as to the source from which Señor Pio Perez obtained his information concerning the ancient name of the peninsula.

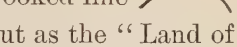
Landa, Cogolludo, Lizana,[1] all accord in stating that the land was called **U-luumil ceh,** "the land of the deer." Herrera[2] says it was called **Beb** (a very thorny tree), and the "great serpent" **Can;** but we see in the Troano MS. that this was the name of the whole of the **Maya** Empire, not the peninsula alone. Señor Ancona, notwithstanding his sneers, is not quite sure of being right in his criticism, for he also tries his hand at etymologizing. Taking for granted that the statement of Lizana is true, that at some time or other two different tribes had invaded the country and that one of these tribes was more numerous than the other, he pretends that the word **Mayab** was meant to designate the weaker, being composed, as he says, of **Ma,** "not," and **yab,** "abundant."

I myself, on the strength of the name given to the birthplace of their ancestors by the Egyptians, and on that of the tradition handed down among the aborigines of Yucatan, admitting that one of the names given to the peninsula, **Mayab,** was cor-

[1] See Appendix, note v.

[2] Antonio de Herrera, Decada 1, lib. 7, chap. 17.

rect; considering, moreover, the geological formation of its soil, its porousness; remembering, besides, that the meaning of the word **Mayab** is a "sieve," a "tammy," I wrote:[1] "It is very difficult, without the help of the books of the learned priests of **Mayab,** to know positively why they gave that name to their country. I can only surmise that they called it so from the great absorbent quality of its stony soil, which in an incredibly short time absorbs the water at the surface. This water, percolating through the pores of the stone, is afterward found filtered, clear and cool, in the *senotes* and caves, where it forms vast deposits."

When I published the foregoing lines, in 1881, I had not studied the contents of the Troano MS. I was therefore entirely ignorant of its historical value. The discovery of a fragment of mural painting, in the month of February, 1882,[2] on the walls of an apartment in one of the edifices at **Kabah,** caused me to devote many months to the study of the **Maya** text of that interesting old document. It was with considerable surprise that I then discovered that several pages at the beginning of the second part are dedicated to the recital of the awful phenomena that took place during the cataclysm that caused the submersion of *ten* countries, among which the "Land of **Mu,**" that large island probably called "Atlantis" by Plato; and the formation of the strangely crooked line  of islands known to us as "West Indies," but as the "Land of the Scorpion" to the **Mayas.**[3] I was no less astonished than gratified to find an account of the events in the life of the personages whose portraits, busts, and statues I had discovered among the ruins of the edifices raised by them at **Chichen**

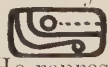
[1] Aug. Le Plongeon, *Vestiges of the Mayas*, p. 26.

[2] *North American Review*, April, 1882. "Explorations of the Ancient Cities of Central America," Désiré Charnay.

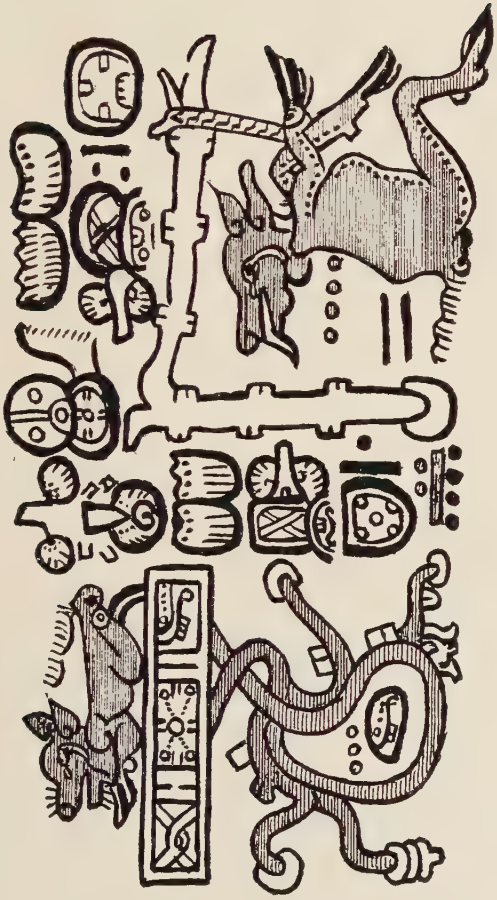
[3] Troano MS., part ii., plates vi., vii.

and **Uxmal,** whose history, portrayed in the mural paintings, is also recounted in the legends and the sculptures still adorning the walls of their palaces and temples; and to learn that these ancient personages had already been converted, at the time the author of the Troano MS. wrote his book, into the gods of the elements, and made the agents who produced the terrible earthquakes that shook parts of the "Lands of the West" to their very foundations, as told in the narrative of the **Akab-ɔib,** and finally caused them to be engulfed by the waves of the Atlantic Ocean.[1]

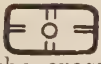
The author of the Troano MS. gives in his work the adjoining map (Plate II.) of the "Land of the **Beb**" (mulberry tree), the **Maya** Empire.[2] In it he indicates the localities which were submerged, and those that still remained above water, in that part of the world, after the cataclysm.

In the legend explanatory of his object in drawing that chart, as in many other places in his book,[3] he gives the serpent head  **kan**, "south," as symbol of the southern continent. He represents the northern by this monogram that reads **aac,** "turtle." By this sign placed between the two others, he intends to convey to the mind of his readers that the submerged places to which he refers are situated between the two western continents, are bathed by the waters of the Mexican Gulf, and more particularly by those of the Caribbean Sea—figured by the image of an animal resembling a deer, placed over the legend. It is well to remark that this animal is typical of the submerged Antillean valleys, as it will plainly appear further on.

[1] Troano MS., part ii., plates ii., iii., iv.
[2] *Ibid.*, vol. i., part ii., pl. x.
[3] *Ibid.*, pl. xxiv., xxv., *et passim.*



The lines lightly etched here are painted blue in the original. As in our topographical maps the edges of the watercourses, of the sea and lakes, are painted blue, so the **Maya** hierogrammatist figured the shores of the Mexican Gulf, indicated by the serpent head. The three signs □ of locality, placed in the centre of said gulf, mark the site of the extinguished volcano known to-day as the *Alacranes* reefs. The serpent head was, for the **Maya** writers, typical of the sea, whose billows they compared to the undulations of a serpent in motion. They therefore called the ocean **canah,** a word whose radical is **can,** "serpent," the meaning of which is the "mighty serpent."

The lines of the drawing more strongly etched, the end of which corresponds to the sign , are painted red, the color of clay, **kancab,** and indicate the localities that were submerged and turned into marshes. This complex sign is formed of the  emblem of countries near or in the water, and of the cross, made of dotted lines, symbol of the cracks and crevices made on the surface of the earth by the escaping gases, represented by the dots . . . ., and of small circles, ○, images of volcanoes. As to the character it is composed of two letters , equivalent to **Maya** and Greek letter A, so entwined as to form the character , equal to the Greek and **Maya K,** but forming a monogram that reads **aac,** the **Maya** word for "turtle."

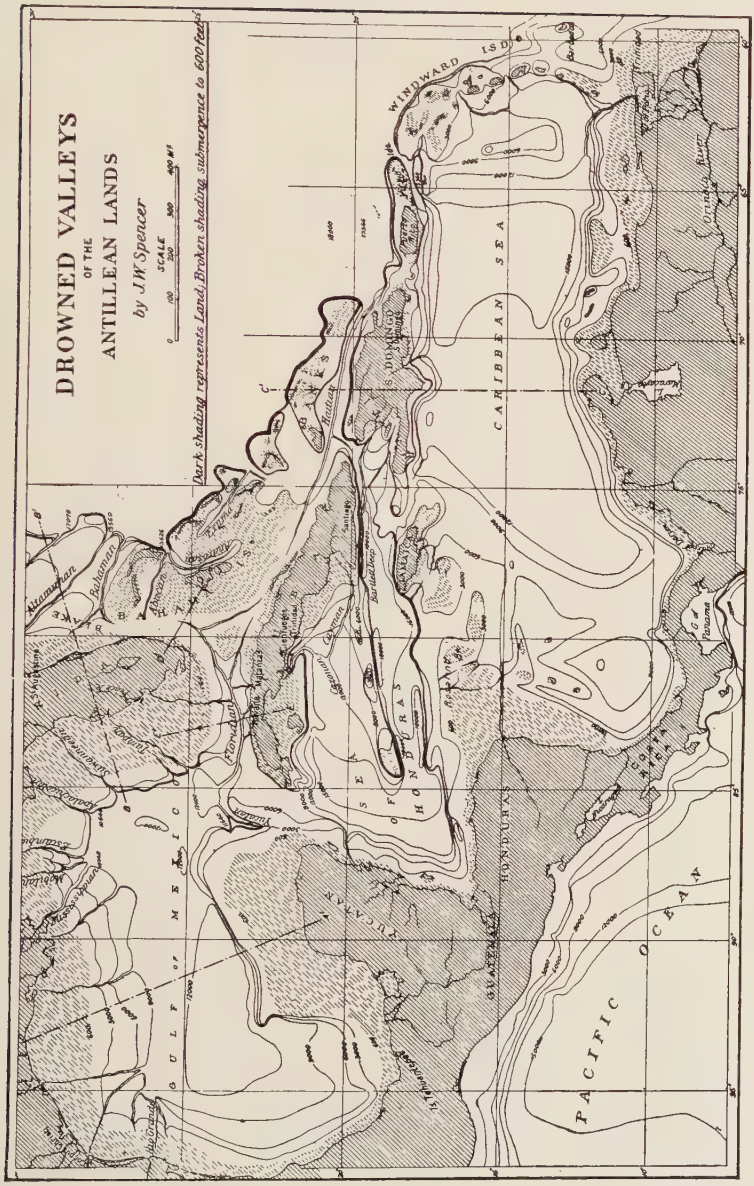
Before proceeding with the etymology of the name **Mayach,** it may not be amiss to explain the legends and the other drawings of the tableau. It will be noticed that the characters over that part of the drawing which looks like the horizontal branch of a tree are identical with those placed vertically against the trunk, but in an inverted position. It is, in

fact, the same legend repeated, and so written for the better understanding of the map, and of the exact position of the various localities; that of the Mexican Gulf figured on the left, and of the ideographic or pictorial representation of the Caribbean Sea to the right of the tableau. In order to thoroughly comprehend the idea of the **Maya** author, it is indispensable to have a perfect knowledge of the contours of the seas and lands mentioned by him in this instance, even as they exist to-day. Of course, some slight changes since the epoch referred to by him have naturally taken place, and the outlines of the shores are somewhat altered, particularly in the Gulf of Mexico, as can be ascertained by consulting maps made by the Spaniards at the time of the conquest.

The adjoining map of Central America, the Antilles, and Gulf of Mexico, being copied from that published by the Bureau of Hydrography at Washington, may be regarded as accurate (Plate III.). On it I have traced, in dotted lines, figures that will enable any one to easily understand why the **Maya** author symbolized the Caribbean Sea as a deer, and the empire of **Mayach** as a tree, rooted in the southern continent, and having a single branch, horizontal and pointing to the right, that is, in an easterly direction.

A glance at the map of the "Drowned Valleys of the Antillean Lands" (Plate IV.), published by Professor J. W. Spencer, of Washington, in the "Bulletin of the Geological Society of America" for January, 1895, which is reproduced here with the author's permission, must convince any one that the ancient **Maya** geologists and geographers were not far behind their brother professors, in these sciences, of modern times, in their knowledge, at least, of those

Plate IV.


DROWNED VALLEYS
OF THE
ANTILLEAN LANDS
by J.W.Spencer
Dark shading represents Land, Broken shading submergence to 600 feet
SCALE
CARIBBEAN SEA
GULF OF MEXICO
YUCATAN
HONDURAS
GUATEMALA
COSTA RICA
PACIFIC OCEAN
WINDWARD ISD
S. DOMINGO
JAMAICA
CUBA
Bahamas
Havana
Mexico
Merida
Campeche
Belize
Tegucigalpa
Guatemala
Panama
Kingston
Port au Prince
Santiago
Barbados
Martinique
Trinidad
Caracas
Maracaibo
Curacao
Jamaica Basin
Cayman Basin
Nicaragua Basin
Panama Basin
Yucatan Basin
Mexican Basin
Venezuela Basin
Colombian Basin

parts of the earth they inhabited, and of the adjoining countries.[1]

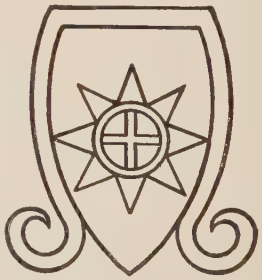
The sign that most attracts the attention is , that Bishop Landa says must be read **Yax-kin,** and was that of the seventh month of the **Maya** calendar. Literally these words mean the "vigorous sun." If, however, we interpret the symbol phonetically, it gives us "the country of the king, which is surrounded by water;" "the kingdom in the midst of water." It will also be noticed that it is placed at the top of the tree, to indicate that that "tree" is the kingdom. Next to it, on the left, is the name **Mayach,** which indicates that it is the "kingdom of **Mayach,**" which will become plain by the analysis of the symbols. To begin with, is a wing or feather, insignia worn by kings and warriors. Placed here it has a double meaning. It denotes the north, as we will see later on, and also shows that the land is that of the king whose emblem it is. The character stands for **ahau,** the word for king, and we have already

[1] The adjoining map (Plate IV.) was constructed by Professor J. W. Spencer according to his own original researches and geological studies in the island of Cuba and in Central America, aided by the deep-sea soundings made in 1878 by Commander Bartlett of the United States steamship *Blake*. It can be therefore accepted as perfectly accurate. During a short stay in Belize, British Honduras, Commander Bartlett honored me with a visit. Speaking of his work of triangulation and deep-sea soundings in the Caribbean Sea, he mentioned the existence of very profound valleys covered by its waters, revealed by the sound. I informed him that I had become cognizant of that fact, having found it mentioned by the author of that ancient **Maya** book known to-day as Troano MS. If my memory serves me right, I showed him the maps drawn by the writer of that ancient book, and made on a map in my copy of Bowditch's *Navigation* an approximate tracing of the submerged valleys in the Caribbean Sea, in explanation of the **Maya** maps, showing why they symbolized said sea by the figure of an animal resembling a deer—which may have been the reason why they called the country **U-luumil ceh,** the "land of the deer."

seen that this , **luumil,** is the symbol for "land near, in, or surrounded by water," as the Empire of **Mayach** (the peninsula of Yucatan and Central America are certainly surrounded by water), on the north by the Gulf of Mexico, on the east by the Caribbean Sea, on the west and south by the Pacific Ocean. The symbol then reads **Luumil ahau,** the "King's country," the "kingdom."

But how do you make your rendering accord with the meaning given to the character by Bishop Landa? I fancy I hear our learned Americanists asking; and I answer, In a very simple manner, knowing as I do the genius of the **Maya** people and their language.

The ancient armorial escutcheon of the country still exists on the western façade of the "sanctuary" at **Uxmal,** and in the bas-reliefs carved on the memorial monument of Prince **Coh** at **Chichen.** The emblem represented on said escutcheon scarcely needs explanation. It is easily read **U-luumil kin,** the "Land of the Sun."



The kings of **Mayach,** like those of Egypt, Chaldea, India, China, Peru, etc., took upon themselves the title of "Children of the Sun," and, in a boasting spirit, that of "the Strong, the Vigorous Sun." **Kin** is the **Maya** word for sun. But **kin** is also the title of the highpriest of the sun. As in Egypt and many other civilized countries, so in **Mayach,** the king was, at the same time, chief of the state and of the religion, as in our times the Queen in England, the Czar in Russia, the Sultan in Turkey, etc. The title **Yax-kin** may therefore have been applied, among the **Mayas,** to the king and to the kingdom;

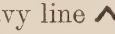
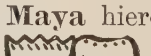
and my rendering of the symbol does not conflict with that of Landa.

In the tableau the **Maya** Empire is portrayed by the **beb**—a tree with the trunk full of thorns. The trunk is the image of the chain of mountains that traverses the whole country from north to south. There dwelt the masters of the earth, the Volcanoes. They gave it life, power, and strength. This chain is, as it were, its backbone. It terminates at the Isthmus of Darien, to the south. This is why the tree is planted in the character **kan,** that Landa tells us was the name for south anciently.[1] At the north, the branch of the tree extends eastward, that is, to the right of the trunk. This branch, the peninsula of Yucatan, is represented by this symbol , which, with but a slight difference in the drawing, is the same as that placed in the vertical legend, in an inverted position, against the trunk of the tree, by which the author has designated the whole country, calling it **u Ma yach,** the "land of the shoot," the "land of the *vérêtrum*," from the name of the peninsula that seems to have been the seat of the government of the **Maya** Empire.

The motive for the slight change in the drawing is easily explained. The peninsula jutting out into the sea from the mainland, as a shoot, a branch from the trunk of the tree, is indicated by the representation of a **yach,** a *vérêtrum*, the base of which rests on the sign of land , **ma;** or also of a shoot, projecting beyond two **imix,** symbols of two basins of water—that is, of the Mexican Gulf and the Caribbean Sea—that are on each side of it. The whole hieroglyph, name of the peninsula, reads therefore

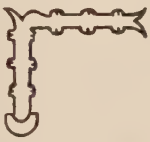
[1] Landa, *Las Cosas de Yucatan*, chap. xxxiv., p. 206.

u-Mayach, the place of the ancestor's *vérêtrum*, or of the shoot of the tree.

These two **imix** differ somewhat in shape. The **imix** is meant to designate the Caribbean Sea, the eastern part of which being opened to the waves of the ocean is indicated by the wavy line  , emblem of water. In this instance it may also denote the mountains in the islands, that close it, as it were, toward the rising sun. The other **imix** stands for the Gulf of Mexico, a mediterranean sea, completely land-locked, with a small entrance formed by the peninsula of Florida and that of Yucatan, and commanded by the island of Cuba. It is well to notice that, as has been already said, some of the signs in the horizontal legend are the same as those in the vertical legend, but placed in an inverse position with regard to one another. This is as it should naturally be. Of course, the particular names of the various localities in the country are somewhat different, and the signs indicating their position with reference to the cardinal points are not the same. The symbol **imix,** for instance, of the Mexican Gulf is placed in the vertical legend to the left, that is to the west, of the **imix** image of the Caribbean Sea, as it should certainly be if we look at the map of Central America from the south, when it is apparent that the Gulf of Mexico lies to the westward of the Caribbean Sea . On the other hand, if we enter the country from the north, the Gulf of Mexico will be to the right, and the Caribbean Sea to the left, of the traveller, just as the **Maya** hierogrammatist placed them in the horizontal legend,  .

To return to the character in which the foot of the tree is planted. **Kan** not only means "south," as we have just

seen, but it has many other acceptations—all conveying the idea of might and power. It is a variation of **can,** "serpent." The serpent, with inflated breast, suggested by the contour of the **Maya** Empire, was adopted as a symbol of the same. Its name became that of the dynasty of the **Maya** rulers, and their totem. We see it sculptured on the walls of the temples and palaces raised by them. In **Mayach,** in Egypt, in China, in India, in Peru, and many other places the image of the serpent was the badge of royalty. It formed part of the headdress of the kings; it was embroidered on their royal garments.[1] *Khan* is still the title of the kings of Tartary, Burmah, etc., that of the governors of provinces in Afghanistan, Persia, and other countries in central Asia.

That the tree  was also meant by the author of the Troano MS. as symbol of the **Maya** Empire, there can be no doubt. He himself takes pains to inform us of the fact, . **Beb uaacal** (the **beb** has sprung up) between **uuc luumilob,** the seven countries ● ● ● ● of **Can.**

The sign is painted red in the original, to indicate the arable land, **kancab.** was the symbol of land, country, among the **Mayas,** as with the Egyptians; but the former used it also as numerical for five, to which, in this case, must be added the two units ○ ○. So we have seven fertile lands.

The four black dots ● ● ● ● are the numerical four, and another ideographic sign for the name of the country—**Can,** "serpent." This is why it is placed at the foot of the tree, like the sign at the top to signify that it is the kingdom. They are juxtaposed to the character

[1] Wilkinson, *Customs and Manners*, vol. i., p. 163 (illust.).

kan, also, to denote its geographical position. It will be noticed that this sign was omitted in the horizontal legend, as it should be, since **kan** is the word for "south;" but it has been replaced by **ix** ("north,") which sign has been incorporated with the sign, **beb,** thus to show that this is the northern part of the tree — that is, of the country.

There remains to be explained what may be considered, in the present instance, the most important character of the tableau, since it is the original name given, in the most remote ages, to that part of the **Maya** Empire known on our maps as the peninsula of Yucatan. It reads, **Mayach,** the "land just sprung," the "primitive land," the "hard land." The symbol itself is an ideographic representation of the peninsula and its surroundings, as will be shown.

The reason that caused it to be adopted by the learned men of **Mayach** as symbol for the name of their country is indeed most interesting. It clearly explains its etymology, and also gives us a knowledge of the scope of their scientific attainments—among these their perfect understanding of the forces that produced the submersion of many lands, and the upheaval of the peninsula and other places; a thorough acquaintance with the geography of the continent wherein they dwelt, and of the lands adjacent in the ocean; that even of the ill-fated island mentioned by Plato,[1] its destruction by earthquakes, and the sad doom of its inhabitants that remained, an historical fact, preserved in the annals treasured in the Egyptian temples as well as in those of the **Mayas.** May we not assume that the identity of traditions indicates that at some epoch,

[1] Plato, *Dialogues*, "Timæus," ii., 517.

more or less remote, intimate relations and communications must have existed between the inhabitants of the valley of the Nile and the peoples dwelling in the "Lands of the West"?

We shall begin the interpretation of the symbol with the analysis of the character that Landa tells us[1] stood, among the **Maya** writers, either for **ma,** *me*, or *mo*. Some would-be critics among the Americanists, our contemporaries,[2] have accused the bishop of ignorance regarding the writing system of the **Mayas,** or of incompetency in transmitting to us the true value of this character, simply because he gave it a plurality, or what seems to be a plurality, of meanings.

What right, it may be asked, have *we* to dispute the *fact* asserted by Bishop Landa, that in his time, among the **Mayas,** the character was equivalent to *ma* and perhaps to *me* and *mo?* Had he not better opportunity than any of us for knowing it? Did not the chiefs of the Franciscan Order in Yucatan consider it a prime duty to become thoroughly versed, and have all their missionaries instructed, in the language of the natives to whom they had to preach the gospel, and, after converting them to Christianity, to administer the sacraments of their Church? Were they not scholars, men conversant with grammatical studies? Who but they have reduced to grammatical rules the **Maya**

[1] Landa, *Relacion de las Cosas de Yucatan*, ch. xli., p. 322.

[2] Heinrich Wüttke, *Dei enstehung der Schrift*, S. 205, quoted and whose opinions are indorsed by Professor Charles Rau, chief of the archæological division of the National Museum (Smithsonian Institution) at Washington. *Smithsonian Contributions to Knowledge*, chap. v., No. 331. "The Palenque Tablet in the United States National Museum." Dr. Ed. Seler, *Uber die Bedeutung des Zahlzeichens* 20 *in der Mayaschrift, in Verhandlungen der Berliner Gesellschaft für Anthropologie*, etc., 1887, S. 237–241. J. J. Vallentini, "The Landa Alphabet a Spanish Fabrication," in *Proceedings of the American Antiquarian Society*, April, 1880.

language for the benefit of students? Are we not told that Bishop Landa acquired a great proficiency in it? Was he not for many years a teacher of it? Has he not composed a grammar of that tongue for the use of his pupils? What right, then, have men in our age, innocent of all knowledge of **Maya** language, even as spoken to-day, however great may be their attainments in any other branch of learning, to pass judgment on, worse still, to condemn, a learned teacher of that language, charging him with ignorance and incompetency, simply because he assigns various meanings to a character?

Perhaps Mr. Champollion *le jeune* will be branded in like manner, because he tells us that the Egyptians represented indifferently the vowels *A*, *I*, *O*, *E* by the character ?[1] "We see effectively," says the learned discoverer of the Egyptian alphabet, "the leaf or feather as their homophones, to mean, according to the occasion, an *A*, an *I*, an *E*, and even an *O*, as the ℵ (aleph) of the Hebrews. So do we find in the Egyptian tongue, written with Coptic letters, a dialect that uses indifferently *α* for *o*, where the other two write *o* only; and *ε* where the other two write *α*. We have in the same dialect *αβε* and *oβε* — *Sitire*; *ακε* — "reed," "rush," *Juncus*.[2]

[1] Champollion *le jeune, Précis du Système hiéroglyphique des Anciens Egyptiens*, p. 111, Paris, 1828.

[2] **Aké** is likewise a word belonging to the **Maya** language. As in Egyptian, it means a "reed," a "rush," a "withe." It was the name of an ancient city the ruins of which still exist near Tixkokob, in Yucatan, on the property of Dn. Alvaro Peon. It was also a family name, as can be seen (in Appendix, note ii.) from a baptismal certificate signed by Father Cogolludo, taken from an old baptismal register found in the convent of Cacalchen. The original is now in possession of the Right Rev. Dn. Crecencio Carillo y Ancona, present bishop of Yucatan, who has kindly allowed me to make a photographic copy of Father Diego de Cogolludo's autograph.

Let us resume our explanation. We have found that in remote times **ma** was the meaning of the character . Let us try to analyze its component parts in its relation to the name **Mayach,** and its origin as an alphabetic character. It is easy to see that it is composed of the geometrical figure flanked on each side by the symbol **imix.** Who can fail to see that this figure bears a striking resemblance to the Egyptian sign that Dr. Young translates *ma*,[1] and Mr. Champollion asserts to be simply the letter *M*?[2] By a strange coincidence, if coincidence there be, the meaning of the syllable *ma* is the same in **Maya** and Egyptian; that is, in both languages it signifies "earth," "place." "The word τοπος—'place,' 'site,'" says Mr. Champollion, "of the Greek text of the Rosetta inscription is expressed in the hieroglyphic part of the tablet by an owl for *M*, and the extended arm for *A*, which gives the Coptic word μα (*ma*), 'site,' 'place.'"[3]

We see that in the Troano MS. the author represented the earth by the figure of an old man,[4] "the grandfather," **mam;** hence, by apocope, **ma,** "earth," "site," "country," "place."

Ma, in the **Maya,** is also a particle used, as in the Greek language, in affirmation or negation according to its position before or after the verb. Another curious coincidence worthy of notice is that the sign of negation is absolutely the same for the **Mayas** as for the Egyptians, . Bunsen[5] says that the latter called it *nen*. That word in **Maya**

[1] Dr. Young, "Egypt," *Encyclopedia Britannica*, Edinburgh edition, vol. iv.

[2] Champollion *le jeune*, *Précis du Système hiéroglyphique*, etc., p. 34.

[3] *Ibid.*, p. 125.

[4] Troano MS., vol. i., **Maya** text, part ii., plates xxv.–xxvii., *et passim.*

[5] Bunsen, *Egypt's Place in Universal History*, Vocabulary word *Nen.*

means "mirror;" and **Nen-ha,** "the mirror of water," was anciently one of the names of the Mexican Gulf. This also may be a coincidence.

No one has ever told us why the learned hierogrammatists of Egypt gave to the sign the value of **ma.** No one can; because nobody knows the origin of the Egyptians, of their civilization, nor the country where it grew from infancy to maturity. They themselves, although they invariably pointed toward the setting sun when questioned concerning the fatherland of their ancestors, were ignorant of who they were and whence they came. Nor did they know who was the inventor of their alphabet. "The Egyptians, who, no doubt, had forgotten, or had never known the name of the inventor of their phonetic signs, at the time of Plato honored with it one of their gods of the second order, *Thoth*, who likewise was held as the father of all sciences and arts."[1]

It is evident that we can learn nothing from the Egyptians of the motives that prompted the inventor of their alphabetical characters to select that peculiar figure to represent the letter *M*, initial of their word *Ma*. The **Mayas,** we are informed,[2] made use of the identical sign, and ascribed to it the same signification. We may perhaps find out from them the reasons that induced their learned men to choose this strange geometrical figure as part of their symbol for **Ma,** radical of **Mayach,** name of the peninsula of Yucatan. Who knows but that the same cause which prompted them to adopt it suggested it also to the mind of the Egyptian hierogrammatist? Many will, no doubt, object that this may all be pure coincidence—the two peoples lived so far apart. Very true. I do

[1] Champollion, *Précis du Système Hiéroglyphique*, p. 355.
[2] Landa, *Relacion de las Cosas de Yucatan*, chap. xli., p. 322.

not pretend it is not accidental. I merely suggest a possibility, that, added to other *facts*, may later become a probability, if not a certainty. In the course of these pages we shall meet with so many concurrent *facts*, as having existed both in **Mayach** and Egypt, that it will become difficult to reconcile the mind to the belief that they are, altogether, the identical working of the human intelligence groping its way out of barbarism to civilization, as some have more than once hinted, as a last resort, in their inability to deny the striking concordance of these facts.

We are told that in the origin of language names were given to places, objects, tribes, individuals, or animals, in accordance with some peculiar inherent properties possessed by them, such as shape, voice, customs, etc., and to countries on account of their climate, geological formation, geographical configuration, or any other characteristic; that is, by onomatopœia. This assertion seems to find confirmation in the symbol ⌐⌐ of the **Mayas;** and the name **Mayach** forms no exception to the rule.

In fact, if we draw round the Yucatan peninsula a geometrical figure enclosing it, and composed of straight lines, by following the direction of its eastern, northern, and western coasts, it is easy to see that the drawing so made will unavoidably be the symbol ⌐⌐.

That fact alone might not be deemed proof sufficient to affirm that the **Mayas,** in reality, did derive their sign for **Ma** from this cause, since to complete it, as transmitted by Landa, the character **imix**[1] is wanting on each side.

It does not require a very great effort of the imagination to understand what this sign is meant for. A single

[1] Landa, *Relacion de las Cosas de Yucatan*, p. 204.

glance will suffice to satisfy us that the drawing is intended to represent a woman's breast, with its nipple and areola. Any one inclined to doubt that such is the case will soon be convinced by examining the female figures portrayed in the Troano MS.[1]

Yes, **imix** is the breast, the bosom, called to-day simply **im,** the word having suffered the apocope of its desinence **ix,** which is a copulative conjunction and the sign of the feminine gender.

But *bosom* is also an enclosed place.[2] We say "the bosom of the deep," *le sein de la terre, el seno de los mares.*[3] It was in that sense, indeed, that the **Maya** sages, who invented the characters and symbols with which to give their thoughts a material form, made use of it. This fact becomes apparent if

[1] Troano MS., part 1, plate xxii. See Appendix, note iii.

The reader may perhaps desire to know the meaning of this picture. Alas! it teaches us that the powers that govern nature were as indifferent to the lot of man in remote ages as they are to-day; that no creatures, whatever they be, have for them any importance beyond their acting of the rôle which they are called upon to play momentarily in the great drama of creation.

The figures are anthropomorphous representations —the kneeling, supplicating female, of the "Land of Mu;" the male, of the "Lord of the Seven Fires" (volcanoes), **Men kak uuc. Mu,** in an imploring posture, comes to inform him that one of his volcanoes has caused the basin at the edge of her domains to rise, and has converted the country into marshy ground. She speaks thus: **"Ak ha pe be be imik Kaan"** (that is, "The basin has risen rapidly, and the land has become marshy"). **Men Kak uuc,** for all consolation, replies: **"Imix be Ak Mu?"** ("So the basin in rising has caused the land to become marshy, **Mu?**") This is evidently the record of a geological event—the rising of the part of the bottom of the ocean near **Mu.**

[2] Webster, English Dictionary.

[3] *Diccionario Español por una sociedad literaria.*

we examine the drawing still more closely, and notice the four lines drawn in the lower part, as if to shade it. If we consider each line as equivalent to one unit, their sum represents the numerical *four*—**can**—in the **Maya** language. We have already seen that **can** also means "serpent," one of the symbols for the sea, **canah.** Then the two **imix** are placed, one on each side of the geometrical figure image of the peninsula, to typify the two gulfs whose waters bathe its shores — on the left that of Mexico, on the right the Caribbean Sea. That this was the idea of the inventors of the symbol is evident; for as the Gulf of Mexico is smaller than the Caribbean Sea, and the western coast line of Yucatan shorter than the eastern, so in the drawing the **imix** on the left of the figure is smaller than the **imix** on the right, and the line on the left shorter than that on the right.

This explanation being correct, it clearly proves, as much as a proposition of that nature can be demonstrated, that the character owes its origin, among the **Mayas,** to the configuration of the Yucatan peninsula, and its position between two gulfs, and that the inventors were acquainted with their extent and contour.

Not a few, even among well-read people, often express a doubt as to the ancient **Mayas** having possessed accurate information respecting the existence of the various continents and islands that form the habitable portions of the earth; questioning likewise if they were acquainted even with the geography and configuration of the lands in which they lived; seeming to entertain the idea that the science of general geography belongs exclusively to modern times.

The name **Maya,** found among all civilized nations of

antiquity, in Asia, Africa, Europe, as well as in America, always with the same meaning, should be sufficient to prove that in very remote ages the **Mayas** had intimate relations with the inhabitants of the lands situated on those continents, were therefore great travellers, and must, perforce, have been acquainted with the general geography of the planet.

We must not lose sight of the fact that we know but very little indeed of the ancient American civilizations. The annals of the learned men of **Mayach** having been either hidden or destroyed, it is impossible for us to judge of the scope of their scientific attainments. That they were expert architects, the monuments built by them, that have resisted for ages the disintegrating action of the elements and that of vegetation, bear ample testimony. The analysis of the gnomon discovered by the writer in the ruins of the ancient city of **Mayapan,** in 1880, proves conclusively that they had made advance in the science of astronomy. They knew, as well as we do, how to calculate the latitudes and longitudes; the epochs of the solstices and of the equinoxes; the division of time into solar years of three hundred and sixty-five days and six hours; that of the year into twelve months of thirty days, to which they added five supplementary days that were left without name and regarded as inauspicious. During these, as on the third day of the Epact among the Egyptians, all business was suspended; they did not even go out of their houses, lest some misfortune should befall them. All those calculations required, of course, a thorough knowledge of algebra, geometry, trigonometry, and the other branches of mathematics. That they were no mean draughtsmen and sculptors, the fresco paintings, the inscriptions and bas-reliefs carved on marble, that are still extant, bear unimpeachable testimony.

The study of the Troano MS. will convince any one that the learned author of that book, and no doubt many of his associates, had not only a thorough knowledge of the geographical configuration of the Western Continent and the adjacent islands, but also of their geological formation. The "Lands of the West" are represented by these symbols, which some have translated *Atlan*.[1] They leave no room for doubting that the **Mayas** were acquainted with the eastern coasts of said continent, from the bay of Saint Lawrence in latitude north 48° to Cape St. Roque, in Brazil, in latitude south 5° 28′. The two signs or of the locality placed under the symbols represent the two large regions of the Western Continent, North and South America; whilst the signs and seen within the curve figuring the northern basin of the Atlantic, stand for the *Land of* **Mu,** that extensive island now submerged under the waves of the ocean.

The sign , as well as this that forms the upper part of the symbol, is familiar to all students of Egyptology. These will tell you that the first meant, in the Egyptian hieroglyphs, "the sun setting on the horizon," and the second, "the mountainous countries in the west."

As to the conventional posture given to all the statues of the rulers and other illustrious personages in **Mayach** it confirms the fact of their geographical attainments. If we compare, for instance, the outlines of the effigy of Prince **Coh** discovered by the author at **Chichen-Itza** in 1875, with

[1] Kingsborough, *Mexican Antiquities*, vol. i., and *Comment*, vol. v. *Atlan* is not a **Maya** but a Nahuatl word. It is composed of the two primitives *Atl*, "water," and *Tlan*, "near," "between." The **Maya** name for the symbol is **Alau.**

the contour of the eastern coasts of the American continent,

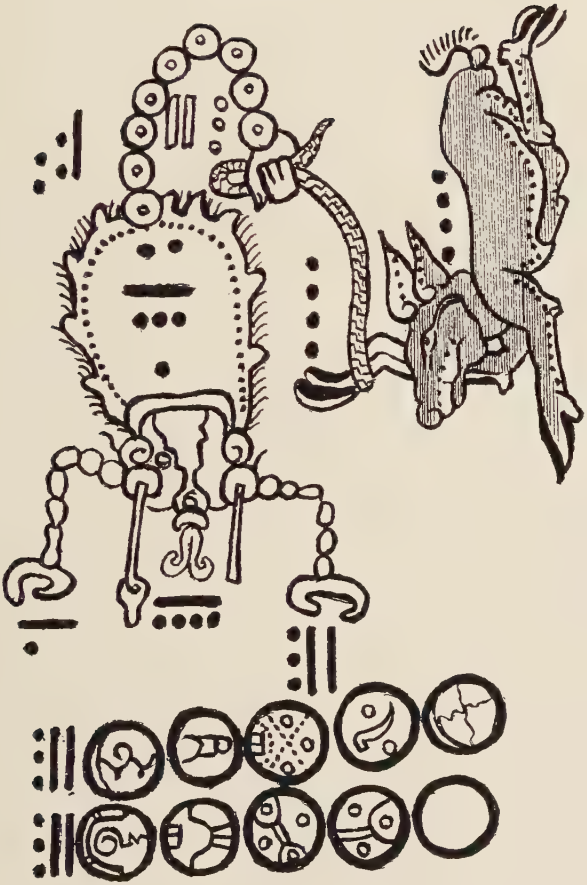
placing the head at Newfoundland, the knees at Cape St. Roque, and the feet at Cape Horn, it is easy to perceive that they are identical. The shallow basin held on the belly of the statue, between the hands, would then be symbolical of the Gulf of Mexico and of the Caribbean Sea.[1]

Again, the outlines of the profile of the statue may also represent with great accuracy the eastern shores of the **Maya** Empire—the head being the peninsula of Yucatan, anciently the seat of the government; the knees would then correspond to Cape *Gracias á Dios*, in Nicaragua; the feet to the Isthmus of Darien, the southern boundary of the empire; and the shallow basin on the belly would in that case stand for the Bay of Honduras, part of the Caribbean Sea. The Antilles were known to the **Mayas** as the "Land of the Scorpion," **Zinaan,** and were represented by the **Maya** hierogrammatist by the figure of that arachnid, or in his cursive writing by this other [2] proof evident that he was as well acquainted as we are with the general outlines of the archipelago.

[1] Various other statues discovered by the writer at **Chichen-Itza** have the same position, and hold a basin on the belly, between their hands. Others, again, are to be seen in the "National Museum" of Mexico, all having the same conventional attitude, with the head turned to the right shoulder.

[2] Troano MS., part 11, plates vi., vii.

In the tableau, plate v., which forms the middle section of plate xiii. in the second part of the Troano MS., the author describes the occurrence of a certain phenomenon of volcanic origin, whose focus of action was located in the volcanoes of the island of Trinidad, figured by the image of a



The ancient **Maya** sages sometimes likened the earth to a caldron, **cum,** because as nutriment is cooked in such utensil, so also all that exists on the surface of the earth is first elaborated in its bosom. Sometimes, likewise, on account of its rotundity, and because it contains the germs of all things, they compared the earth to a calabash, **kum,** full of seeds. These similes seem to have been favorite ones, since they made frequent use of them in illustrating their explanations of the geological phenomena which have convulsed our planet. Perhaps also the second reason was what caused them to generally adopt a circular shape for the characters they invented to give material expression to the multitudinous conceptions of their mind (unless it be that they gave that form to these characters from that of their skull, containing the brain, organ of thought). The fact is that their symbol for the name **Mayach,** of the peninsula of Yucatan, affects the shape of a calabash, with its tendril just sprouted—a **yach** or **ach,** as the natives call a young sprout.

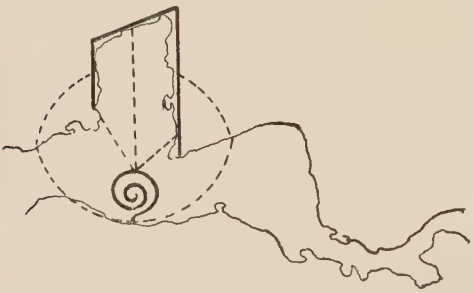
What can have induced the hierogrammatists to select a

hand at the end of the scorpion's tail. The rope that connects said hand with the raised right forefoot of the deer indicates that not only the seismic action was felt throughout the length of the Caribbean Sea, from south to north, but that it produced the upheaval of some locality in the northern parts of said sea. Beginning, naturally, the reading of the legend by the column on the right, we find that he describes the phenomenon in the following words: **"Oc ik ix canab ezah nab"** (that is, "A handful (small quantity) of gases, escaped from the crater, caused **canab** to show the palm of his hand"). According to its location this raised forefoot may be the upheaval of the large volcano that looms high in the air in the middle of the island of Roatan, the largest of the group called Guanacas in the Bay of Honduras, where the **Mayas** met the Spaniards for the first time in 1502. The second column reads: **"Cib canalcunte lam a ti ahau O."** ("The lava having filled (raised) the submerged places, the master of the basin," etc.) (The last sign being completely obliterated, we cannot know what the author had said.)

germinating calabash as part of the name of their country, remains to be explained.

If we examine the map of the lands back of the peninsula, it will not be difficult to discover the idea uppermost in the mind of the draughtsman at the time of composing the symbol; and to see that he was as thoroughly acquainted with the geography of the interior and the western shores of those parts of the continent, as with the configuration of its eastern coasts; also that their geological formation was no mystery to him.

By comparing this symbol with the shape of the countries immediately south of the peninsula, notwithstanding the changes that are continually taking place in the contour of the coast lines, particularly at the mouth of rivers,[1] by the action of currents, etc., we cannot fail to recognize that



the hierogrammatist assumed it to be the sprout of a calabash, the body of which was represented by the lands comprised within the segment of a circle having for radius the half of a line, parallel to the eastern and western shores of the peninsula, starting from Point Lagartos, on the northern coast of Yucatan, drawn across the country to the shore of the Pacific Ocean on the south. For if, from the middle of said line as centre, we describe a circumference, part of it will follow exactly the bent of the coast line of said ocean, opposite the northern shore of the peninsula; another part will cross the

[1] Charles Lyell, *Principles of Geology*, vol. i., chap. iii., p. 252.

Isthmus of Tehuantepec, the northern frontier of the **Maya** Empire, and, if carried overland on the south until it intersect the seaboard of the Bay of Honduras, the segment of the circle thus formed resembles the bottom of a calabash, and the peninsula the sprout.

Analyzing the character yet more closely, we see a line of dots on each side of the base of the sprout, the root of which is made to repose on the curled figure intended to represent the curling of the smoke as it ascends into the air from the crater of the volcanoes among the mountains, indicated, as on our maps, by the etchings on both sides of the body of the symbol. These tokens prove that the designer knew the geological formation of the country in which he lived; and that the peninsula had been upheaved from the bottom of the sea by the action of volcanic forces, whose centre of activity was in his time, as it still is, in the mountains of Guatemala, far away in the interior of the continent. By placing the small end of the sprout deep into the figure on the focus of the volcanic action, on the curling line of the smoke, and by the dots, on both sides of the root of the sprout, he shows that he knew that the upheaval of the peninsula was effected by the expansive force of the gases, which produce earthquakes by their pressure on the uneven under surface of the superficial strata, too homogeneous to permit their escape.[1]

Thus it is that we come to learn from the pen of an ancient **Maya** philosopher that the name of his people, once upon a time so broadly scattered over the face of the earth, had its

[1] Sir Charles Lyell, *Principles of Geology*, chap. xxxii., xxxiii. Augustus Le Plongeon, "The Causes of Earthquakes," *Van Nostrand's Engineering Magazine*, vol. 6, Nos. 41, 42.

origin in that of the country they inhabited, a place situated in the northern tropical parts of the Western Continent, in that "Land of **Kui,**" [1] that mysterious home of their ancestors, where the Egyptians thought the souls of their departed friends went to dwell, which was known to its inhabitants as **Mayach,** a word that in their language meant the "first land," the "land just sprouted," also the "hard land," the "terra firma," as we learn from the sign [2] of aspiration, hardness, coagulation, placed each side of the body of the calabash, to indicate, perhaps, the rocky formation of its soil, and that it had withstood the awful cataclysms which swept from the face of the earth the *Land of* **Mu** and many other places with their populations. The priests of Egypt, Chaldea, and India preserved the remembrance of their destruction in the archives of their temples, as did those of **Mayach** on the other side of the ocean.

The latter did not content themselves with recording the relation in their treatises on geology and history, but in order to preserve its memory for future generations they caused it to be carved on a stone tablet which they fastened to the wall in one of the apartments of their college at **Chichen,** where it is yet seen. The natives have perpetuated, from generation to generation, for centuries, the name of that inscription. They still call it **Akab-ɔib,** the awful, the tenebrous writing.

[1] Sir Gardner Wilkinson, *Manners and Customs of Ancient Egyptians,* vol. iii., p. 70. "**Kui** *Land,*" according to the **Maya** language the "land of the gods," the birthplace of the Goddess **Maya,** "the mother of the gods" and of men, the feminine energy of Brahma by whose union with Brahma all things were produced.

[2] Landa, *Relacion de las Cosas de Yucatan,* chap. xli., p. 322.

The history of that terrible catastrophe, recounted in various ways in the sacred books of the different nations among which vestiges of the presence of the **Mayas** are to be found, continues to be the appalling tradition of a great portion of mankind.

QUEEN MÓO AND THE EGYPTIAN SPHINX.

We infer the spirit of the nation in great measure from the language, which is a sort of monument to which each forcible individual in a course of many hundred years has contributed a stone.

(*Ralph Waldo Emerson, Essays, XX., "Nominalist and Realist."*)

In ages long lost in the abyss of time, when Aryan colonists had not yet established their first settlements on the banks of the river Saraswati in the Punjab, and the primitive Egyptian settlers in the valley of the Nile did not fancy, even in their most hopeful day-dreams, that their descendants would become the great people whose civilization was to be the cradle of that of Europe, there existed on the Western Continent a nation—the **Maya**—that had attained to a high degree of culture in arts and sciences.

Valmiki, in his beautiful epic the "Ramayana," which is said to have served as model to Homer's "Iliad," tells us that the **Mayas** were mighty navigators, whose ships travelled from the western to the eastern ocean, from the southern to the northern seas, in ages so remote that "the sun had not yet risen above the horizon;"[1] that, being likewise great warriors, they conquered the southern parts of the Hindostanee

[1] Valmiki, *Ramayana*, Hippolyte Fauché's translation, vol. i., p. 353.

peninsula, and established themselves there; that, being also learned architects, they built great cities and palaces.[1] These **Mayas** became known in after times under the names of Danavas,[2] and are regarded by modern historians as aborigines of the country, or *Nâgás* as we shall see later on. Of these J. Talboys Wheeler in his "History of India" says:[3] "The traditions of the *Nâgás* are obscure in the extreme; they point, however, to the existence of an ancient *Nâgá* empire in the Dekkan, having its capital in the modern town of Nagpore, and it may be conjectured that, prior to the Aryan invasion, the *Nâgá* rajas exercised an imperial power over the greatest part of the Punjab and Hindostan. . . . The *Nâgás*, or serpent worshippers, who lived in crowded cities and were famous for their beautiful women and exhaustless treasures, were doubt-

[1] Valmiki, *Ramayana*, vol. ii., p. 26. "In olden times there was a prince of the Danavas, a learned magician endowed with great power ; his name was **Maya**. It was he who, by magic art, constructed this golden grotto. He was the *viçvakarma* ("architect of the gods") of the principal Danavas, and this superb palace of solid gold is the work of his hands."

Maya is mentioned in the *Mahabharata* as one of the six individuals who were allowed to escape with their life at the burning of the forest of Khandava, whose inhabitants were all destroyed.

We read in John Campbell Oman's work, *The Great Indian Epics* (p. 118): "Now, **Maya** was the chief architect of the Danavas, and in gratitude for his preservation built a wonderful *sabha*, or hall, for the Pandavas, the most beautiful structure of its kind in the whole world."

[2] Danava = **Tan-ha-ba : Tan,** "midst;" **ha,** "water;" **ba,** a compositive particle used to form reflexive desinences ; "they who live in the midst of the water"—navigators.

This **Maya** etymon accords perfectly with what Professor John Campbell Oman in his work *The Great Indian Epics*, "Mahabharata" (p. 133), says with regard to the dwelling-place of the Danavas:

"Arjuna carried war against a tribe of the Danavas, the Nivata-Kavachas, who were very powerful, numbering thirty millions, whose principal city was Hiranyapura. They dwelt in the womb of the ocean." (The name Hiranyapura means in **Maya** "dragged in the middle of the water jar.")

[3] J. Talboys Wheeler, *History of India*, vol. iii., pp. 56–57.

Plate VI.

less a civilized people living under an organized government. Indeed, if any inference can be drawn from the epic legends it would be that, prior to the Aryan conquest, the *Nâgá* rajas were ruling powers, who had cultivated the arts of luxury to an extraordinary degree, and yet succeeded in maintaining a protracted struggle against the Aryan invaders."

Like the English of to-day, the **Mayas** sent colonists all over the earth. These carried with them the language, the traditions, the architecture, astronomy,[1] cosmogony, and other sciences—in a word, the civilization of their mother country. It is this civilization that furnishes us with the means of ascertaining the *rôle* played by them in the universal history of the world. We find vestiges of it, and of their language, in all historical nations of antiquity in Asia, Africa, and Europe. They are still frequent in the countries where they flourished.

It is easy to follow their tracks across the Pacific to India, by the imprints of their hands dipped in a red liquid and pressed against the walls of temples, caves, and other places looked upon as sacred, to implore the benison of the gods—also by their name, **Maya,** given to the banana tree, symbol of their country,[2] whose broad leaf is yet a token of hospitality

[1] H. T. Colebrooke, "Memoirs on the Sacred Books of India," *Asiatic Researches*, vol. ii., pp. 369–476, says: "**Maya** is considered as the author of the *Soûrya-Siddhanta*, the most ancient treatise on astronomy in India. He is represented as receiving his science from a partial incarnation of the Sun." This work, on which all the Indian astronomy is founded, was discovered at Benares by Sir Robert Chambers. Mr. Samuel Davis partly translated it, particularly those sections which relate to the calculation of eclipses. It is a work of very great antiquity, since it is attributed to a **Maya** author whose astronomical rules show that he was well acquainted with trigonometry (*Asiatic Researches*, vol. ii., pp. 245–249), proving that abstruse sciences were cultivated in those remote ages, before the invasion of India by the Aryans. (See Appendix, note vi.)

[2] *Codex Cortesianus*, plates 7 and 8.

among the natives of the islands;[1] then along the shores of the Indian Ocean and those of the Persian Gulf to the mouth of the Euphrates; up that river to Babylon, the renowned City of the Sun; thence across the Syrian desert to the valley of the Nile, where they finally settled, and gave the name of their mother country to a district of Nubia, calling it **Maiu** or **Maioo.**[2] After becoming firmly established in Egypt they sent colonists to Syria. These reached as far north as Mount Taurus, founding on their way settlements along the coast of the Mediterranean, in Sidon, Tyre, the valley of the Orontes, and again on the banks of the Euphrates, to the north of Babylon, in Mesopotamia.

Mayach (that is, "the land that first arose from the bottom of the deep") was the name of the empire whose sovereigns bore the title of **Can** (serpent), spelt to-day *khan* in Asiatic countries.[3] This title, given by the **Mayas** to their rulers, was derived from the contour of the empire, that of a serpent with inflated breast, which in their books and their sculptures they represented sometimes with, sometimes without wings, as the Egyptians did the *urœus*, symbol of their country. Ælian says: "It was the custom of the Egyptian kings to wear asps of different colors in their crowns, this reptile

[1] Captain J. Cook, *Voyage among the Islands of the Pacific.*

[2] Henry Brugsch-Bey, *History of Egypt under the Pharaohs*, vol. i., p. 363; vol. ii., p. 78 (note) and p. 174. The name is comprised in the list of the lands conquered by Thotmes III., and in the list found in a sepulchral chamber in Nubia.

[3] *Khan* is the title of the kings of Tartary, Burmah, Afghanistan, and other Asiatic countries. The flag of China is yellow, with a green dragon in the centre. That of the Angles also bore as symbol a dragon or serpent; that of the Saxons, according to Urtti-scind, a lion, a dragon, and over them a flying eagle; that of the Manchous, a golden dragon on a crimson field; that of the Huns, a dragon. Their chief was called Kakhan—short for Khan-Khan.

being emblematic of the invincible power of royalty;"[1] but he does not inform us why it was selected as such an emblem, nor does Plutarch, although he also tells us that it was the symbol of royalty.[2] Pausanias[3] affirms that the asp was held sacred throughout Egypt, and at Omphis particularly enjoyed the greatest honor. Phylarchus states the same thing.[4]

Still the Egyptian sages must have had very strong motives for thus honoring this serpent and causing it to play so conspicuous a part in the mysteries of their religion. Was it perchance in commemoration of the mother country of their ancestors, beyond the sea, toward the setting sun? There the ancient rulers, after receiving the honors of apotheosis, were always represented in the monuments as serpents covered with feathers, the heads adorned with horns, and a flame instead of a crown; often, also, with simply a crown.

It is well to remember that in Egypt the *cerastes*, or horned snakes, were the only serpents, with the asp, that were held as sacred. Herodotus[5] tells us that "when they die they are buried in the temple of Jupiter, to whom they are reputed sacred."

The **Maya** Empire comprised all the lands between the Isthmus of Tehuantepec and that of Darien, known to-day as Central America. The history of the sovereigns that had governed it, and of the principal events that had taken place in the nation, was written in well-bound books of papyrus or parchment, covered with highly ornamented wooden

[1] Ælian, *Nat. An.*, lib. vi., 33.
[2] Plutarch, *De Iside et Osiride*, S. 74.
[3] Pausanias, *Bœot.*, c. 21.
[4] Ælian, *Nat. An.*, lib. xvii. 5.
[5] Herodotus, lib. ii., lxxiv.

boards,[1] while the most important occurrences were likewise carved in stone on the walls of their public edifices, to preserve their record in a lasting and indelible manner for the knowledge of future generations. It is from these sculptured and written memoirs graven on their palaces at **Uxmal** and **Chichen** in the peninsula of Yucatan, the head of the imperial serpent and the seat of the government of the **Maya** Empire, that the author has learned the history of Queen **Móo** and her family.

At its southern extremity and on the top of the east wall of the tennis court at **Chichen,** there is a building that is of the greatest interest to the archæologist, the historian, and the ethnologist; while the architect may learn from it many useful lessons. John L. Stephens, who visited it in 1842, speaks of it as a casket containing the most precious jewels of ancient American art.[2]

It was a memorial hall erected by order of Queen **Móo,** and dedicated to the memory of her brother-husband, Prince **Coh,** an eminent warrior. Those paintings so much admired by Stephens, rivalling the frescos in the tombs of Egypt and Etruria, or the imagery on the walls of the palaces of Babylon mentioned by Ezekiel, were a pictorial record of the life of Prince **Coh** from the time of his youth to that of his death, and of the events that followed it. They thus form a few

[1] Landa, *Las Cosas de Yucatan*, pp. 44, 316. Cogolludo, *Historia de Yucathan*, etc., lib. iv., cap. v.

These books were exactly like the holy books now in use in Thibet. These also are written on parchment strips about eighteen inches long and four broad, bound with wooden boards, and wrapped up in curiously embroidered silk.

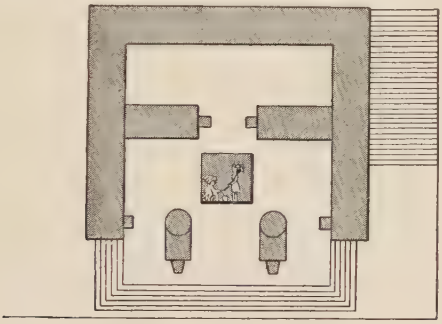
C. F. Gordon Cumming, *In the Himalayas and on the Indian Plains*, p. 438.

[2] John L. Stephens, *Incidents of Travels in Yucatan*, vol. ii., p. 310, *et passim.*

pages of the ancient history of the **Maya** nation, and of the last days of the **Can** dynasty.

This interesting edifice is now in ruins. Enough, however, remains to have enabled the writer to make not only an accurate plan of it, but a restoration perfect in all its details.

After climbing to the top of the wall, that formed a terrace six metres wide, levelled and paved with square marble slabs carefully adjusted, we find a broad stairway composed of five steps. Ascending these, we stand on a platform, and between two marble columns each one metre in diameter. The base of these columns is formed of a single monolith one metre twenty centimetres high and two metres long, carved in

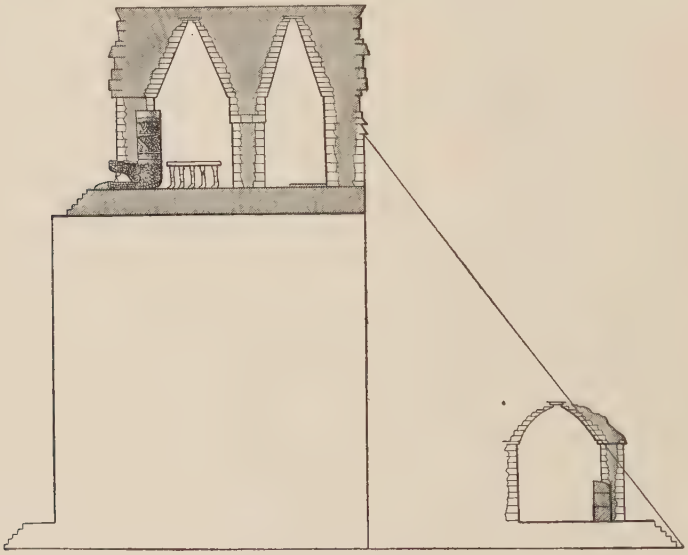


GROUND PLAN.

the shape of serpent heads with mouth open and tongue protruding. The shaft represents the body of the serpent, emblem of royalty in **Mayach,** as it was in Egypt and as it is yet in many countries of Asia. It is covered with sculptured feathers, image of the mantle of feathers worn in court ceremonials by the kings and the highpriests as insignia of their rank.

Between these columns there was a grand altar supported by fifteen atlantes, three abreast and five deep, whose faces

were portraits of friends and relatives of the dead warrior. On this altar, placed at the door of the inner chamber, they were wont to make offerings to his manes, just as the Egyptians made oblations of fruits and flowers to the dead on altars erected at the entrance of the tombs.[1] From Papyrus IV., at



VERTICAL SECTION.

the Bulaq Museum, we learn that the making of offerings to the dead was taught as a moral precept. "Bring offerings to thy father and thy mother who rest in the valley of the tombs; for he who gives these offerings is as acceptable to the gods as if they were brought to themselves. Often visit the dead, so that what thou dost for them, thy son may do for thee."[2]

[1] Sir Gardner Wilkinson, *Manners and Customs of Ancient Egyptians*, vol. iii., chap. xvi.

[2] Papyrus IV., Bulaq Museum. Translation by Messrs. Brugsch and E. de Rougé. Published by Mariette.

If we compare this with the precepts of the "Manava-Dharma-Sastra—"The ceremony in honor of the manes is superior, for the Brahmins, to the worship of the gods, and the offerings to the gods that take place before the offerings to the manes have been declared to increase their merits"[1]—it will be easy to see that these teachings must have emanated from the same school.

This most ancient custom is likewise scrupulously followed by the Chinese, for whom the worship of the ancestors is as binding and sacred as that of God himself, whose representatives they have been for their children while on earth. Confucius in his book "Khoung-Tseu" dedicates a whole chapter to the description of the ceremony in honor of ancestors as practised twice a year, in spring and autumn,[2] and in his book "Lun-yu" he instructs his disciples that "it is necessary to sacrifice to the ancestors as if they were present."[3] The worship of the ancestors is paramount in the mind of the Japanese. On the fifteenth day of the seventh Japanese month a festival is held in honor of the ancestors, when a repast of fruit and vegetables is placed before the *Ifays*, or wooden tablets of peculiar shape, on which are written inscriptions commemorative of the dead.

Great festivities were held by the Peruvians in honor of the dead in the month of *Aya-marca*, a word which means literally "carrying the corpses in arms." These festivities were established to commemorate deceased friends and relations. They were celebrated with tears, mournful songs, plaintive music, and by visiting the tombs of the dear departed, whose provi-

[1] *Manava-Dharma-Sastra*, lib. iii., Sloka 203, also Slokas 127, 149, 207, etc., *et passim.*

[2] Confucius, *Khoung-Tseu*, *Tchoung-Young*, chap. xix.

[3] *Ibid.*, *Lun-yu*, chap. iii., Sloka 12.

sion of corn and *chicha* they renewed through openings arranged on purpose from the exterior of the tomb to vessels placed near the body.[1]

Even to-day the aborigines of Yucatan, Peten, and other countries in Central America where the **Maya** language is spoken, as if in obedience to this affirmation of the Hindoo legislator—"The manes accept with pleasure that which is offered to them in the clearings of the forests, localities naturally pure; on river banks and in secluded places"[2]—are wont, at the beginning of November, to hang from the branches of certain trees in the clearings of the forests, at cross-roads, in isolated nooks, cakes made of the best corn and meat they can procure. These are for the souls of the departed to partake of, as their name **hanal pixan** ("the food of the souls") clearly indicates.[3]

Does not this custom of honoring the dead exist among us to-day? The feast of "All Souls" is celebrated by the Catholic Church on the second day of November, when, as at the feast of the *Feralia*, observed on the third of the ides (February the eleventh) by the Romans, and so beautifully described by Ovid,[4] people visit the cemeteries, carry presents, adorn

[1] Christoval de Molina, *The Fables and Rites of the Yncas.* Translation by Clements R. Markham, pp. 36–50.

[2] *Manava-Dharma-Sastra*, lib. iii., Sloka 203.

[3] Cakes were likewise offered to the dead in Egypt, India, Peru, etc.

[4] *Est honor et tumulis; animas placare paternas,*
Parvaque in extructas munera ferre pyras:
Parva petunt manes: pistas pro divite grata est
Munere; non avidos Styx habet ima Deos;
Tegula porrectis satis est velata coronis,
Et sparsæ fruges, parvaque mica salis.

Ovid, *Fast* 1, V. 533, *et passim.*

Tombs also have their honor; our parents wish for
Some small present to adorn their grave.

Plate XI.

with flowers, wreaths, and garlands of evergreen the resting-place of those who have been dear to them—a very tender and impressive usage, speaking eloquently of the most affectionate human sentiments.

Mr. R. G. Haliburton, of Boston, Mass., in a very learned and most interesting paper [1] on the "Festival of Ancestors," or the feast of the dead, so prevalent among all nations of the earth, speaking of the singularity of its being observed everywhere at precisely the same epoch of the year, says: "It is now, as it was formerly, observed at or near the beginning of November by the Peruvians, the Hindoos, the Pacific islanders, the people of the Tonga Islands, the Australians, the ancient Persians, the ancient Egyptians, and the northern nations of Europe, and continued for three days among the Japanese, the Hindoos, the Australians, the ancient Romans, and the ancient Egyptians. . . . This startling fact at once drew my attention to the question, How was this uniformity in the time of observance preserved, not only in far distant quarters of the globe, but also through that vast lapse of time since the Peruvian and the Indo-European first inherited this primeval festival from a common source?" What was that source?

When contemplating the altar at the entrance of Prince **Coh's** funeral chamber, we asked ourselves, Are we still in

> That small present we owe to the ghosts ;
> Those powers do not look at what we give them, but how;
> No greedy desires prompt the Stygian shades.
> They only ask a tile crowned with garlands,
> And fruit and salt to scatter on the ground.

The Romans believed, as did the Hindoos and the **Mayas,** that salt scattered on the ground was a strong safeguard against evil spirits.

[1] R. G. Haliburton, "Festival of Ancestors," *Ethnological Researches Bearing on the Year of the Pleiades.*

America, or has some ancient wizard, by magic art, suddenly transported us to the south of the Asiatic peninsula, in Cambodia, in the old city of Angor-Thom? There also we find similar altars, figures of serpents, and the bird-headed god.

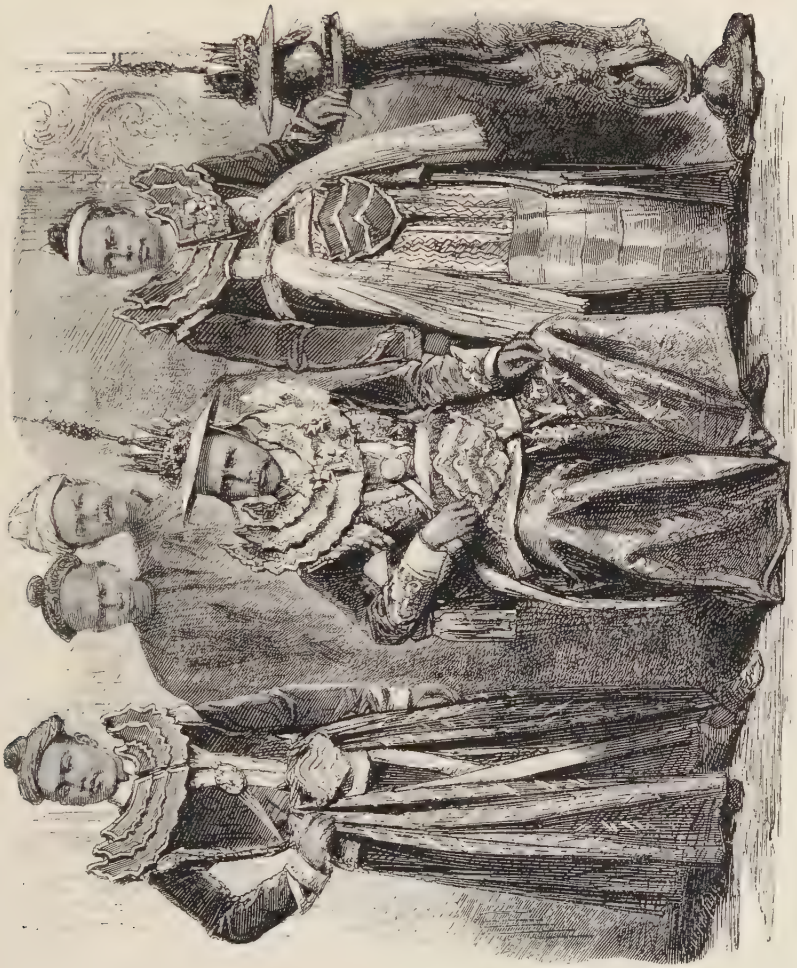
This bird, symbol of the principal female divinity, is met with in every country where **Maya** civilization can be traced —in Polynesia,[1] Japan, India, Chaldea, Egypt, Greece, as in **Mayach** and the ancient city of Tiahuanuco on the high plateaus of the Peruvian Andes. In Egypt the vulture formed

SCULPTURE IN ANCIENT CITY OF ANGOR-THOM, CAMBODIA.

the headdress of the Goddess Isis, or *Mau*, whose vestments were dyed with a variety of colors imitating feather work.[2] Everywhere it is a myth. In **Mayach** only we may perhaps

[1] When Banks, who accompanied Captain Cook in his first voyage, visited the great Morai at O-Taheite, he saw on the summit of the pyramid a representation of a bird, carved in wood (the Creator). John Watson, *The Lost Solar System*, vol. ii., p. 232.

[2] Sir Gardner Wilkinson, *Manners and Customs of Ancient Egyptians*, vol. iii., p. 375.



find the origin of this myth, since it was the totem of Queen **Móo,** whose name means *macaw;* and she is generally pictured, in the sculptures and inscriptions, by the figure of that beautiful bird, whose plumage is composed of brilliant feathers of various colors.

GODDESS ISIS AS A BIRD.[1]

[1] Gardner Wilkinson, *Manners and Customs,* vol. iii., chap. xiii., p. 115.

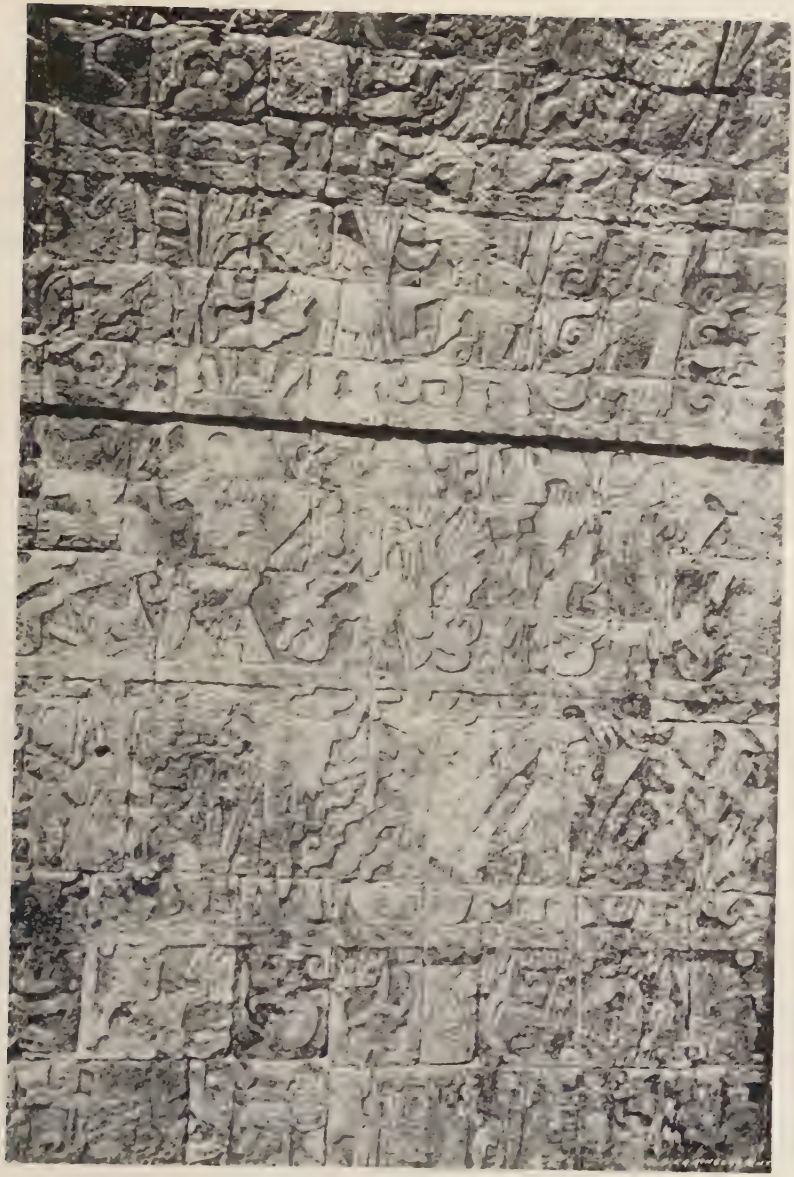
II.

On examining the adornments of the atlantes that supported the altar, we could not help exclaiming, "Why, this is Burmah!" And so it is. But it is also America. Yes, ancient America, brought back to light after slumbering many ages in the lap of Time, to show the people of the nineteenth century that, long, long ago, intimate communications existed between the inhabitants of the Western Continent and those of Asia, Africa, and Europe, just as they exist to-day; and that ancient American civilization, if not the mother of that of historical nations of antiquity, was at least an important factor in the framing of their cosmogonic notions and primitive traditions.

Of that fact no better proof can be obtained than by comparing the symbols of the universe found among the **Mayas,** the Hindoos, the Chaldees, and the Egyptians.

The simplest is that of the **Mayas.** It seems to have served as model for the others, that evidently are amplifications of it. We find it many times repeated, adorning the central fillet of the upper cornice of the entablatures of the eastern and west-

Plate XV.



ern façades of King **Can's** palace at **Uxmal.** This edifice was also the residence of the pontiff.

A knowledge of antique geometric symbology makes it easy to understand these cosmic diagrams. In the centre of the figure we see a circle inscribed within the hexagon formed by the sides of two interlaced equilateral triangles.

The Egyptians held the equilateral triangle as the symbol of nature, beautiful and fruitful. In their hieroglyphs it meant "worship." For the Christians the equilateral triangle, containing the open eye of Siva, is the symbol of Deity. The Hindoos and the Chaldees regarded it as emblem of the spirit of the universe. Exoterically this central circle represents the sun, the light and life-giver of the physical world, evolved from fire and water.[1]

It is well known that among the ancient occultists, of all nations, the triangle with the apex upward symbolized "fire;" that with the apex downward, "water." The outer circle that circumscribes the triangles is the horizon, that apparent boundary of the material world, within which, in his daily travels, the sun seems to be tied up. Hence the name *Inti-huatana*, "sun's halter," given by the ancient Peruvians to the stone circles so profusely scattered over the high plateaus of the Andes, along the shores of Lake Titicaca,[2] in India, Arabia, northern Africa, northern Europe, where they are known as druidical circles. Their use is still a matter of discussion for European antiquaries. They disdain to seek in America for the explanation of the motives that prompted their erection and that of many other constructions, as well as the origin of

[1] See Appendix, notes vii. and xx.

[2] George E. Squier, *Perú: Incidents of Travels and Explorations in the Land of the Incas*, chap. xx., p. 384.

Augustus Le Plongeon, *A Sketch of the Ancient Inhabitants of Peru*, chap. i.

customs and traditions that continue to be among them the themes for useless controversies.

The twelve scallops which surround the outer circle are the twelve houses or resting-places of the sun; that is, the twelve months of the solar year, or twelve signs of the zodiac. As to the four double rays, those nearest to the houses of the sun typify the primordial Four, direct emanations from the central sun—the four Heavenly Giants who helped in fashioning the material universe. The lower ones symbolize the four primordial substances known to modern scientists as *nitrogen*, *oxygen*, *hydrogen*, and *carbon*, whose various combinations form the four primitive elements—fire, water, air, and earth—into which these can again be resolved.

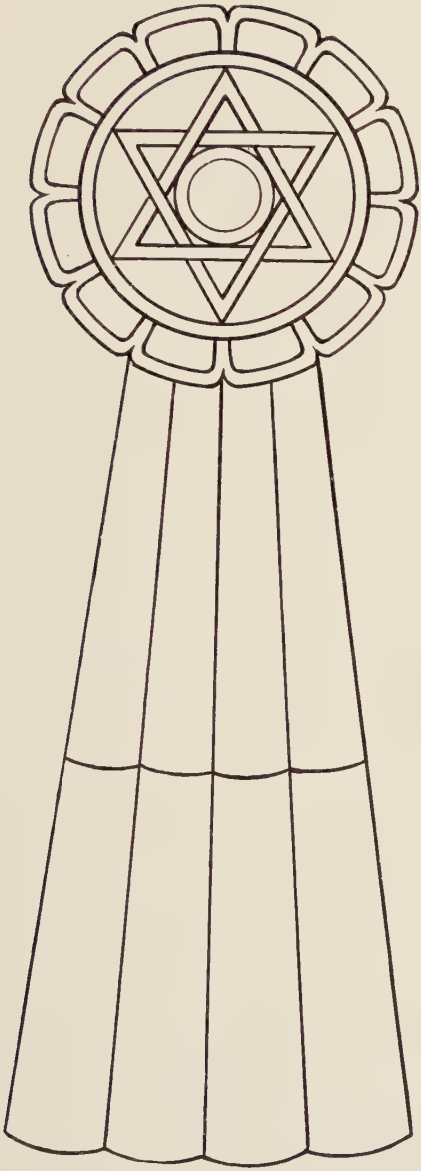
In the Appendix the esoteric explanation of the diagram is presented as it was given by the **Maya** sages to their pupils in the secrecy of the mysterious recesses of their temples. It corresponds precisely to the doctrine of the cosmic evolution contained in that ancient Sanscrit book of "Dzyan," which forms the groundwork of Madame H. P. Blavatsky's "The Secret Doctrine."[1]

The **Maya** colonists who carried their conceptions of cosmic evolution to India, fearing lest the meaning of this diagram, purposely made so simple by the wise men in their mother country, should not be sufficiently intelligible to the new ini-

[1] H. P. Blavatsky, *The Secret Doctrine*, vol. i., pp. 27–35. "Is it a mere coincidence that the name **Dzyan** of the archaic Indian MS., whose translation, with commentaries, Madame Blavatsky gave to the world, is a pure **Maya** word? To write it according to the accepted manner of writing **Maya,** we must replace the double consonant *dz* by its equivalent *ɔ*. We then have the word **ɔian,** which means "to be swollen by fire." In the book **Dzyan,** stanza iii., § 1, we read: "*The mother swells, extending from within without, like the bud of the lotus;*" . . . and § 9: "*Light is cold flame, and flame is fire, and fire produces heat, which yields water; the water of life in the great mother.*" . . .

Plate XVI.

Plate XVII.



tiates to whom they communicated it in the land of their adoption, amplified it, and composed the "Sri-Santara," making each part of easy comprehension.

This, at first sight, may appear like an assertion of private opinion. It is not, however. It is the stating of an historical fact, that becomes evident when we study said "Sri-Santara," and notice that the names of its different parts, from *Aditi*, the "boundless," to **Maya,** the "earth," are not Sanscrit, but pure American **Maya** words.

Now, if the Hindoo priests, the Brahmins, did not receive their cosmogony from the **Mayas,** together with the diagram by which they symbolized it, how did it happen that they adopted precisely the same geometrical figures as the **Mayas** to typify their notions of the creation of the universe, which we are told they borrowed from "the materialistic religion of the non-Vedic population;"[1] and that, in giving names to the various parts of said figures, they made use of vocables not belonging to their own vernacular, but to a language spoken by the inhabitants of a country distant many thousand miles from their own, and separated from it by the wastes of the ocean, the traversing of which was by them, as it is by their descendants, regarded as a defilement?

We must not lose sight of the fact that the *Danavas* and the *Nâgás* were peoples who did not belong to the Aryan stock, and that they suffered a fierce persecution at the hands of the Brahmins when these acquired power.[2]

As to these, their origin is one of the most obscure points in the annals of ancient India; they are barely mentioned in the Vedic hymns. When, in remote times, the Aryans invaded

[1] J. Talboys Wheeler, *History of India*, vol. iii., p. 56.
[2] *Ibid.*

the Punjab, the Brahmins had no power or authority. They were merely messengers and sacrificers. No food so pure as that cooked by a Brahmin.[1] Others among them, having a devout turn of mind, were hermits doing penance, immersed in contemplation. At the time of Alexander's conquest of northern India, many lived in convents, practising occultism. They were called gymnosophists by the Greeks, and were regarded as very wise men.[2] But it must be remembered that the period between the establishment of the Vedic settlements on the Saraswati and the conquest of Hindostan by the Aryans, when they had become the leading power, probably covers an interval of thousands of years.[3]

"The Aryans appear to have had no definite idea of a universe of being or of the creation of a universe."[4] From them, therefore, the Brahmins could not have borrowed their account of the creation, which differs from that we might infer from the Vedic hymns.[5] Still "Manu borrowed some of the ideas conveyed in his account of the creation of the universe by Brahma."[6]

From whom did he borrow them?

"The Brahmins rarely attempted to ignore or denounce the traditions of any new people with whom they came in contact; but rather they converted such materials into vehicles for the promulgation of their peculiar tenets."[7]

The *Nâgás*, we have seen, were a highly civilized people,

[1] J. Talboys Wheeler, *History of India*, vol. ii., p. 640.

[2] Philostratus, *Life of Apollonius of Tyana*, lib. ii., chap. 15, p. 242; lib. iii., chap. 11, p. 8. Translation of Charles Blount, London, 1680.

[3] J. Talboys Wheeler, *History of India*, vol. ii., p. 624.

[4] *Ibid.*, p. 452. Adolphe Pictet, *Les Origines Indo-Européennes*, vol. iii., p. 410.

[5] J. T. Wheeler, *History of India*, vol. ii., p. 452.

[6] *Ibid.*, p. 449.

[7] *Ibid.*, p. 450.

whose rulers held sway over the whole of Hindostan when the Aryans established their first colonies on the banks of the Saraswati. Later on we shall see that these *Nâgás* were originally **Maya** adepts, who in remote ages migrated from **Mayach** to Burmah, whence they spread their doctrines among the civilized nations of Asia and Africa. How else explain the use of the American **Maya** language by the Hindoos, calling **Maya** the material world? (**Ma,** "country;" **yach,** the *vérètrum* of the ancestor, through which all living earthly things were produced.)

This query may be answered by another. Why do we find English customs, English traditions, English language, in America, India, Australia, Africa, and a thousand and one other places very distant from each other, among peoples that do not even know of each other's existence? Why, any one will say, because colonists from England have settled in those countries, and naturally carried there the customs, traditions, language, religion, sciences, and civilization of the mother country. Why, then, not admit that that which occurs in our day has taken place in past ages? Is not man the same in all times? Has not the stronger always imposed his ideas on the weaker? If in the struggle toward eternal progress, the most civilized has not always been physically victorious, history teaches that intellectually he has obtained the victory over his conqueror in the long run; proving, what has so many times been asserted, that mind is mightier than matter.

Civilization is indeed like the waves of the sea; one wave follows another. Their crests are not of equal height. Some are higher; some are lower. Between them there is always a trough more or less deep. The wave behind inevitably pushes that immediately before it, often overwhelms it.

If we compare the "Sri-Santara" with the cosmogonic diagram of the **Mayas,** it does not require a great effort of imagination to perceive that it is an amplification of the latter. This being so, let us see what may be, in the **Maya** language, the meaning of the names of its different parts.

The use of the **Maya** throughout these pages, to explain the meaning of names of deities, nations, and localities whose etymon is not only unknown but a mystery to philologists, will show the necessity of acquiring this most ancient form of speech. It is not a dead language, being the vernacular of well-nigh two millions of our contemporaries. Its knowledge will help us to acquire a better understanding of the origin of the early history of Egyptian civilization, of that of the Chaldeans, and of the nations of Asia Minor. It will also illumine the darkness that surrounds the primitive traditions of mankind. By means of it, we will read the ancient **Maya** books and inscriptions, reclaim from oblivion part, at least, of the ancient history of America, and thus be enabled to give it its place in the universal history of the world. We shall also be able to comprehend the amount of knowledge, scientific and historical, possessed by the wise men who wrote on stone the most striking events in the life of their nation, their religious and cosmogonic conceptions. Perhaps when the few books written by them that have reached us, and the monumental inscriptions still extant, have been thoroughly deciphered, many among the learned will have to alter their pet opinions, and confess that our civilization may not be the highest ever reached by man. We must keep in mind the fact that we are only emerging from the deep and dark trough that had existed between the Greek and Roman civilizations and ours, and that we are as yet far from having arrived at the top of the wave.

Before proceeding, I may remark that although the **Mayas** seem to have penetrated the interior of Asia as far as Mesopotamia, and to have dwelt a long time in that country as well as in Asia Minor; that although, from remote ages, they had sojourned in the Dekkan and other localities in the south of India; that although the Greek language was composed in great part of **Maya,** and the grammars of both these languages were well-nigh identical[1]—they and the Aryans, so far as shown by philology, never had intercourse with each other. After a thorough study of Mr. Adolphe Pictet's learned work, "Les Origines Indo-Européennes ou les Aryas Primitifs," and a careful examination of their language and the Greek words derived from it, either directly, or indirectly through Sanscrit, then comparing these with the **Maya,** I am bound to confess that I have been unable to find the remotest analogy between them. No—not one word! It might be supposed that the name of the most abundant and necessary fluid for living beings would be somewhat similar in languages concurring to form a third one. Not so, however. The erudite Mr. Pictet is at a loss as to the origin of the Greek word, *thalassa*, for "sea."[2] Had he been acquainted with the **Maya** language, he would easily have found it in the word **thallac,** that means a "thing unstable;" hence the Greek verb *tarassô—thrasso*—"to agitate." The name for water in **Maya** is **ha,** in Egyptian and Chaldean *a*.

What are we to argue from this utter want of relation between two peoples that have had such a stupendous influence on the civilization of Asiatic, African, and European popula-

[1] Brasseur, Troano MS., vol. ii., edit. 1870. *Introduction aux éléments de la langue* **Maya,** from p. xxiv. to p. xl.

[2] Adolphe Pictet, *Les Origines Indo-Européennes*, vol. i., pp. 138–139.

tions? Shall we say that when the **Mayas** colonized the countries at the south of Asia, then the banks of the Euphrates, then the valley of the Nile, and later Asia Minor, it was in ages so remote that the Aryans, regarded as a primitive people living at the dawn of history, had not yet multiplied to such numbers as to make it imperative for them to abandon their native country in search of new homes? Shall we say that the **Maya** colonies much antedated the migrations of the Aryan tribes, that, abandoning their bactrian homes only about three thousand years before the Christian era,[1] went south and invaded the north of India; whilst others, going west, crossed over to Europe and spread over that continent? This would explain the use of **Maya** instead of Sanscrit words for the names of the various parts of the "Sri-Santara;" show the **Maya** to be more ancient than Sanscrit; and also account for the grammatical forms common to both the **Maya** and the Greek, that the ulterior admixture of Aryan words to the latter was unable to alter.

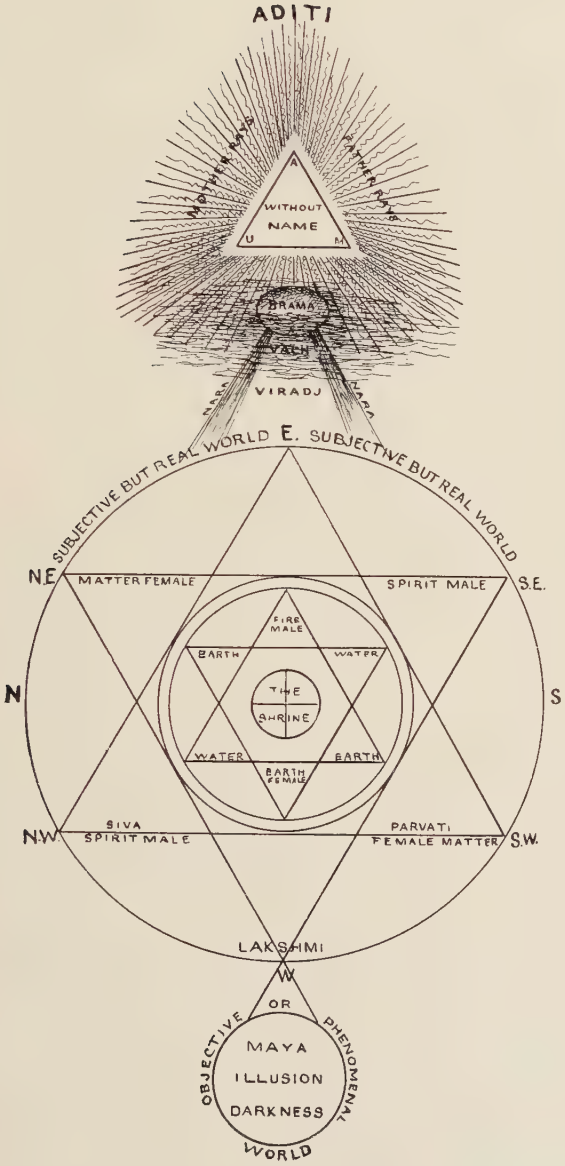
We must premise the explanation of the names of the parts of the "Sri-Santara" by stating that the letters *D*, *F*, *G*, *J*, *Q*, and *V* are not used in the **Maya** language.[2]

From remote ages the Brahmins taught that in the beginning existed the Infinite. This they called *Aditi*, "that which is above all things." It is precisely the meaning of the **Maya** words **A titich**—composed of **Ah,** masculine article, the "strong," the "powerful;" and **titich,** "that which is above all things."[3] **A-titich** or *A-diti* would then be the "powerful superior to all things," the "Infinite." In this

[1] A. Pictet, *Les Origines Indo-Européennes*, vol. iii., pp. 508–515.

[2] Beltran de Santa Rosa, *Arte del Idioma* **Maya.** Gabriel de Santa Buenaventura, *Elementos de la Lingua* **Maya.**

[3] Pio Perez, **Maya** dictionary.


ADITI
A
WITHOUT
NAME
U
M
MOTHER RAYS
FATHER RAYS
BRAMA
VACH
VIRADJ
E.
SUBJECTIVE BUT REAL WORLD
SUBJECTIVE BUT REAL WORLD
N.E
MATTER FEMALE
SPIRIT MALE
S.E.
N
S
FIRE
MALE
EARTH
WATER
THE
SHRINE
WATER
EARTH
EARTH
FEMALE
N.W
SIVA
SPIRIT MALE
PARVATI
FEMALE MATTER
S.W.
LAKSHMI
W
OR
OBJECTIVE
PHENOMENAL
MAYA
ILLUSION
DARKNESS
WORLD

infinite dwelt **Aum,** whose name must precede all prayers, all invocations.[1] Manu says that the monosyllable means "earth," "sky," and "heaven."[2]

J. Talboys Wheeler says:[3] "As regards the three letters *A*, *U*, *M*, little can be gathered excepting that, when brought together in the word *Aum* they are said by Manu to form a symbol of the Lord of created beings, Brahma." Colebrooke says: "According, however, to the *Nirukta*, which is an ancient glossary of the *Vedas*, the syllable *Aum* refers to every deity. The Brahmins may reserve for their initiates an esoteric meaning more ample than that given by Manu." But by means of the **Maya** language we learn its full significance.

A-U-M:

A—for **Ah,** masculine article: the fecundating power; the father.

U—feminine pronoun: the basin; the generative power; the mother.

M—**Mehen:** the engendered; the son; or, **Ma,** yes and no; the androgynus.

Any way we combine the three letters of the sacred monosyllable—in the **Maya** language—they give us the names and attributes of each person of the *Trimourti.*

For instance: **Au-M**—thy maker.

A-U-M—thy mother's son.

U-A-M—I am the male creator.

M-U-A—the maker of these waters.

We read in the first chapter of the ordinances of Manu,[4] that the Supreme Being produced first the waters, and in them

[1] *Manava-Dharma-Sastra,* book ii., Sloka 74.

[2] *Ibid.,* 76–77.

[3] J. T. Wheeler, *History of India,* vol. ii., p. 481.

[4] *Manava-Dharma-Sastra,* book i., Sloka 8.

deposited a germ, an egg, in which He himself was born again under the shape of *Brahma*, the great ancestor of all beings. This egg, this golden uterus, is called *Hiramyagarbha*.[1] This word is composed of the following four **Maya** vocables, **hilaan, yam, kalba, ha,** expressing the idea of something floating in the water: **hilaan,** "to be dragged;" **yam,** "midst;" **kalba,** "enclosed;" **ha,** "water."

In it was born *Brahma*, the Creator, the origin of all beings, "he who was submerged in the waters." So reads his name, according to the Maya—**Be-lam-ha : Be,** "the way;" **lam,** "submerged;" **ha,** "water."

The waters were called *Nara*, says Manu,[2] because they were the production of Nara the divine spirit, "the mother of truth:" **Naa,** "mother;" **La,** "eternal truth," that contained the hidden voice of the mantras. The verb *Vach*, **Uach** (Maya), "a thing free from fetters," the divine male; the first embodied spirit *Viradj*, **Uilal** (Maya), "that which is necessary," whose union with **Maya** produced all things.

Again we may ask, Is the use of **Maya** words in this instance without significance? Does the similarity of the ancient Indian architecture to that of the **Mayas**—which so puzzled the learned English architect, the late James Fergusson—or the use of the **Maya** triangular arch, and no other, in all sacred buildings in India, prove nothing? And the practice of stamping the hand, dipped in red pigment, on the walls of temples and palaces, as a way of invoking the benison of the gods, or of asserting ownership to the building, as with a seal, being common both in **Mayach** and India; or the custom of carrying children astride on the hip, which was never

[1] H. T. Colebrooke, *Notice on the Vedas*, lib. ii., § vi.
[2] *Manava-Dharma-Sastra*, book i., Sloka 10.

done by the **Mayas** without first performing a very interesting ceremony called **Heɔmek**;[1] or the prevalence of the tree and serpent worship, or that of the cross and the elephant, among the **Mayas** as among the Hindoos—is all this without meaning?

In another work[2] I have shown how the worship of the tree originated in **Mayach,** and why it was always allied to that of the serpent and of the monarch. But no antiquary has ever been able to trace the origin of these cults either to Egypt, Chaldea, or India, although it is well known they existed in those countries from remote ages.

The object of these pages is not to give here all the proofs that can be adduced of the presence of the **Mayas** in India, and of the influence of their civilization on its inhabitants; but to follow their tracks along the shores of the Indian Ocean, into the interior of Asia, across Asia Minor where they established colonies, on to Africa, until finally they reached the valley of the Nile, and laid the foundation of the renowned Egyptian kingdom, some six thousand years before the reign of Menes, the first terrestrial Egyptian king.[3]

[1] Alice D. Le Plongeon, *Harper's Magazine*, vol. xx., p. 385.
[2] Augustus Le Plongeon, *Sacred Mysteries*, p. 109, *et passim.*
[3] Bunsen, *Egypt's Place in Universal History*, vol. iii., p. 15.

III.

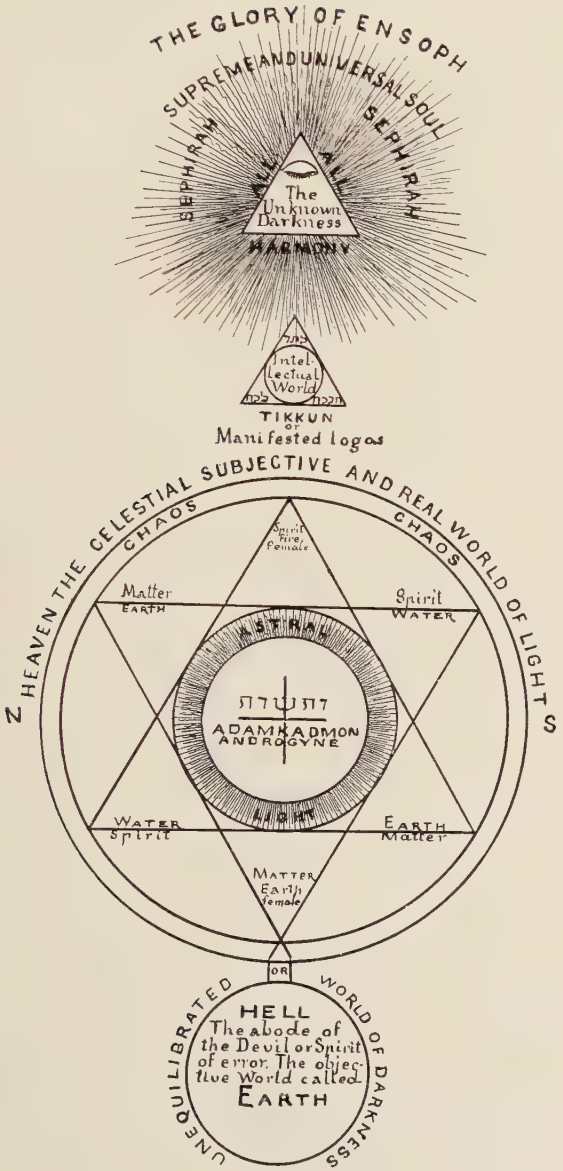
Continuing the examination of the cosmogonic diagrams of ancient historic Asiatic nations, we find, next in importance, the "Ensoph" of the Chaldees. It can be seen at a glance that this also is an amplification of the **Maya** symbol of the universe, as yet existing at **Uxmal,** as well as of the "Sri-Santara" of the Hindoos.

It may be asked, How came the Chaldees to adopt the same geometrical figures used by the **Mayas** to symbolize their cosmogonic conceptions?

Berosus, the Chaldean historian, tells us that civilization was brought to Mesopotamia by Oannes and six other beings, half man, half fish, who came from the Persian Gulf; in other words, by men who dwelt in boats, which is precisely the meaning of the vocable "Oannes," or **Hoa-ana** in the **Maya** language (**ha,** "water;" **a,** "thy;" **na,** "house," "residence"—"he who has his residence on the water"). Sir Henry Rawlinson, speaking of the advent of the early Chaldeans in Mesopotamia, says:[1] "With this race originated the

[1] Sir Henry Rawlinson, note to Herodotus, lib. i., 181, in George Rawlinson's *Herodotus*, vol. i., p. 319.

Plate XIX.


THE GLORY OF ENSOPH
SUPREME AND UNIVERSAL SOUL
SEPHIRAH
SEPHIRAH
ALL
ALL
The Unknown Darkness
HARMONY
Intellectual World
TIKKUN
or
Manifested Logos
Z HEAVEN THE CELESTIAL SUBJECTIVE AND REAL WORLD OF LIGHTS
CHAOS
CHAOS
Spirit Fire, Female
Matter EARTH
Spirit WATER
ASTRAL
ADAMKADMON
ANDROGYNE
LIGHT
WATER Spirit
EARTH Matter
MATTER Earth female
OR
UNEQUILIBRATED
WORLD OF DARKNESS
HELL
The abode of the Devil or Spirit of error. The objective World called
EARTH

art of writing, the building of cities, the institution of a religious system, the cultivation of all sciences and of astronomy in particular."

If philology, like architecture, may serve as guide in following the footsteps of a people in its migrations on the face of the earth, then we may safely affirm that the **Mayas,** at some epoch or other, travelling along the shores of the Indian Ocean, reached the mouth of the Indus, and colonized Beloochistan and the countries west of that river to Afghanistan; where, to this day, **Maya** tribes live on the north banks of the *Kabul* River.[1]

The names of the majority of the cities and localities in that country are words having a natural meaning in the **Maya** language; they are, in fact, those of ancient cities and villages whose ruins cover the soil of Yucatan, and of several still inhabited.

I have made a careful collation of the names of these cities and places in Asia, with their meaning in the **Maya** language. In this work my esteemed friend the Rt. Rev. Dr. Dn. Crecencio Carillo y Ancona, the present bishop of Yucatan, has kindly helped me, as in many other studies of **Maya** roots and words now obsolete; the objects to which they applied having ceased to exist or having fallen into disuse.[2] Bishop Carillo is a literary gentleman of well-known ability, the author of an ancient history of Yucatan, a scholar well versed in the language of his forefathers. He is of **Maya** descent.

Following the **Mayas** in their journeys westward, along the seacoasts, we next find traces of them at the head of the

[1] London *Times*, weekly edition, March 4, 1879, p. 6, col. 4.

[2] This list is given in full in my large work, yet unpublished, *The Monuments of Mayach and their Historical Teachings.*

Persian Gulf, where they formed settlements in the marshy country at the mouth of the Euphrates, known to history under the name of *Akkad.*

The meaning of that name, given to the plains and marshy lands situated to the south of Babylonia, has been, until of late, a puzzle to students of Assyriology; and it still is an enigma to them why a country utterly devoid of mountains should have been called Akkad. Have not the well-known scholars, the late George Smith of Chaldean Genesis fame, Rev. Prof. A. H. Sayce of Oxford in England, and Mr. François Lenormant in France, discovered, by translating one of the bilingual lexicographical tablets found in the royal library of the palace of King Asurbanipal in Nineveh, that in Akkadian language it meant "mountain," "high country," whilst the word for "low country," "plain," was *Sumer;* and that, by a singular antithesis, the *Sumerians* inhabited the mountains to the eastward of Babylonia, and the *Akkadians* the plains watered by the Tigris and the Euphrates and the marshes at the mouth of this river?

The way they try to explain such strange anomaly is by supposing that, in very remote times, the *Akkadi* dwelt in the mountains, and the *Sumeri* in the plains; and that at some unknown, unrecorded period, and for some unknown reason, these nations must have migrated *en masse*, exchanging their abodes, but still preserving the names by which they were known, regardless of the fact that said names were at variance with the character of the localities in which they now dwelt; but they did it both from custom and tradition.[1]

Shall we say, "*Si non é vero é ben trovato*," although this may or may not be the case, there being no record that said

[1] François Lenormant, *Chaldean Magic and Sorcery*, p. 399.

permutation ever took place, and it therefore cannot be authenticated.

The **Maya,** of which we find so many vestiges in the Akkadian language, affords a most natural, thence rational, etymology of the name *Akkad*, and in perfect accordance with the character of the country thus named. **Akal** is a **Maya** word, the meaning of which is "pond,"[1] "marshy ground;" and **akil** is a marshy ground full of reeds and rushes, such as was and still is lower Mesopotamia and the localities near the mouth of the Euphrates.

As to the name *Sumer*, its etymology, although it is also very clear according to the **Maya,** seemed perplexing to the learned Mr. Lenormant, who nevertheless has interpreted it correctly, "the low country." The Akkadian root *sum* evidently corresponds to the Greek κύμβος, "bottom," "depression," and to the Maya, **kom,** a valley. The *Sumeri* would then be the inhabitants of the valleys, while the *Akkari* would be those of the marshes.

From this and from what will directly appear let it not be supposed that the ancient Akkadian and ancient **Maya** are cognate languages. The great number of **Maya** words found in the Akkadian have been ingrafted on it by the **Maya** colonists, who in remote times established themselves in Akkad, and became prominent, after a long sojourn in the country, under the name of *Kaldi*.

Through the efforts of such eminent scholars as Dr. Hincks, Sir Henry Rawlinson, Dr. Oppert, Monsieur Grivel, Professor Sayce, Mr. François Lenormant, and others, the old Akkadian tongue, or much of it, has been recovered, by translating the

[1] Sir Henry Layard (*Nineveh and Babylon*, p. 356) says that the ancient name of the Mediterranean was Akkari.

tablets that composed King Asurbanipal's library. Mr. Lenormant has published an elementary grammar and vocabulary of it. From this I cull the few following words that are pure **Maya,** with the same signification in both languages. Having but a limited space to devote here to so interesting a subject, in my selection I have confined myself to words so unequivocally similar that their identity cannot be questioned.

Akkadian.	*A,*	Water.
Maya.	**Ha,**	Water. *A* is also the Egyptian for water.
Akkadian.	*Abba,*	Father.
Maya.	**Ba,**	Father, *par excellence;* ancestor.
Akkadian.	*Bala,*	Companion; also *Pal.*
Maya.	**Pal,**	Companion.
Akkadian.	*Pab,*	Before; that which is in front; *gat,* hand.
Maya.	**Kab,**	Hand; arm; branch of a tree.
	Cab,	A particle that, in composition, indicates that the action of the verb takes place quickly.
Akkadian.	*Gé,*	That which is below.
Maya.	**Ke,**	Radical of **Kemel,** to descend softly; without noise.
Akkadian.	*Kak,*	To complete; to finish.
Maya.	**Kaacnac,**	Abundant; exceeding.
	Kak,	Fire; to burn; hence to destroy, to finish, etc.
Akkadian.	*Kalama,*	The world; the countries.
Maya.	**Kalac,**	The world; the universe.
Akkadian.	*Kas,*	Two.
Maya.	**Ca,**	Two.
Akkadian.	*Ké-acu,*	Inside of the earth; under.
Maya.	**Kelé,**	Upside down; the inverse side.
Akkadian.	*Ki,*	The inhabitable earth.
Maya.	**Kilacabil,**	The nations; the ancestors.
Akkadian.	*Kul,*	The seed of animals.
Maya.	**Kul,**	The seat; the rump; also to worship, as in Assyrian.
Akkadian.	*Kun,*	The tail.
Maya.	**Kun,**	*Mulieris pudenda.*
Akkadian.	*Kun,*	Daybreak.
Maya.	**Kin,**	Day; sun.

Akkadian.	*Kú*,	Place.
Maya.	**Kub,**	To place in safety.
Akkadian.	*Lal*,	Sign of possession; to take.
Maya.	**Lal,**	To take away; to empty.
Akkadian.	*Ma*,	Expresses the idea of locality; the earth.
Maya.	**Ma,**	The earth; the country. **Ma** is likewise Egyptian for country; place.
Akkadian.	*Ta*,	Expresses the idea of an internal or external locative—into; from; from within; as *tan; Ma ta*, country.
Maya.	**Ta,**	Place; smooth and level ground.
	Tan,	Toward; in the centre; before; near.
Akkadian.	*Ra*,	To bear toward.
Maya.	**La,**	Place; neighborhood; place where one stands.
Akkadian.	*Me*,	Prefixed to verbs, nouns, or adjectives, is the sign of negation.
Maya.	**Ma,**	Prefixed to verbs, nouns, or adjectives, is the sign of negation. **Ma uolel hanal** ("I don't wish to eat"). So also it is in Greek.
Akkadian.	*Men*,	To be.
Maya.	**En,**	I am.
Akkadian.	*Nana*,	Mother.
Maya.	**Naa,**	Mother.
Akkadian.	*Sar*,	White.
Maya.	**Zac,**	White.
Akkadian.	*San, Sana*,	Four.[1]
Maya.	**Can,**	Four; also *serpent*.

[1] Mr. Lenormant, *Chaldean Magic and Sorcery*, p. 300, in a foot-note remarks: "I do not give the name of number 'four' in this table, because in the Akkadian it seems quite distinct." The Akkadian word *San* is (in Maya) **can.** See farther on for the various meanings and the power of that word, which among the **Mayas** was the title of the dynasty of their kings. It meant "serpent." Mr. Lenormant (p. 232) says that "the serpent with seven heads was invoked by the Akkadians." Was this seven-headed serpent the **Ah-ac-chapat,** totem of the seven members of the family of King **Canchi** of **Mayach,** that no doubt the *Nâgás* worshipped at Angor-Thom in Cambodia? (See Le Plongeon, *Sacred Mysteries*, p. 145.) Sir George Rawlinson (*The Five Great Monarchies*, vol. i., p. 122) says, "The Accadians made the serpent one of the principal attributes, and one of the forms of Hea."

Akkadian.	*Sir*,	Light.
Maya.	**Zazil,**	Light; brilliancy.
Akkadian.	*Tab*,	To place; to add.
Maya.	**Tab,**	To tie; to join; to unite.
Akkadian.	*Xa* or *Xana*,	Fish.
Maya.	**Cay,**	Fish.
Akkadian.	*Xas*,	To cut.
Maya.	**Chac,**	To cut with an axe.
Akkadian.	*Xir*,	Cry.
Maya.	**Cih,**	Word. **Cihil,** to speak.
Akkadian.	*Idu*,	The moon.
Maya.	**U,**	The moon.
Akkadian.	*Hurki*,	The moon.
Maya.	**Hul-kin,**	Sun struck; lighted by the sun.

Modern Assyriologists, after translating the tablets on Assyrian and Chaldean magic, written in the Akkadian language, agree with the prophetical books of Scripture in the opinion that the Chaldees descended from the primitive Akkadians, and that those people spoke a language differing from the Semitic tongues. A writer in the *British and Foreign Review* says:[1] "Babylonia was inhabited at an early period by a race of people entirely different from the Semitic population known in historic times. This people had an abundant literature, and they were the inventors of a system of writing which was at first hieroglyphic. . . . Of the people who invented this system of writing very little is known with certainty, and even the name is a matter of doubt."

According to Berosus, who was a Chaldean priest, these first inhabitants of Babylonia, whose early abode was in Chaldea, were foreigners of another race (ἀλλοεθνεῖς).[2] He carefully establishes a distinction between them and the Assyrians.

[1] *British and Foreign Review*, No. 102, January, 1870, vol. ii., p. 305.

[2] Berosus, *Fragments*, §§ 5, 6, 11.

Those primitive Akkadians, those strangers in Mesopotamia, the aborigines would naturally have regarded as guests in the country. Taking a hint from this idea, they called their first settlement **ula** or **ul,** a **Maya** word meaning "guests newly arrived." In this settlement in the marshy ground, lest the natives or the wild beasts that swarmed in the reeds should attack them, the strangers surrounded their dwellings with palisades, and designated the place as **Kal-ti,** whence *Kaldi* by which their tribe continued to be known even when they became influential. The word **kalti** is composed of two **Maya** primitives—**kal,** "to be enclosed with posts," and **ti,** "place."

In my work "The Monuments of Mayach and their Historical Teachings," I have traced step by step the journey of the **Maya** colonists, along the course of the Euphrates, to the "City of the Sun," Babylon, called in Akkadian, according to Mr. Lenormant,[1] *Ká-Dingira* or *Tin-tir*, the etymology of which appears to be unknown to him, though very easily found by means of the **Maya.** The name *Ká-Dingira* seems to be composed of four **Maya** primitives—**Cah,** "city;" **Tin,** a particle which in composition indicates the place where one is or an action happens; **Kin,** "priest;" **La,** "eternal truth," the god, the sun. **Cah-Tin-kin-la,** or be it *Ká-Dingira*, is "the city where reside the priests of the sun."

The name *Tin-tir*, Maya **Tin-til,** means **Tin,** "the place where a thing actually exists;" **Tiliz,** by elision **til,** "sacred," "mysterious," "venerable." **Tin-til** would therefore be "the holy, the mysterious place," a very appropriate title for a sacred city. **Til** may, again, be the radical of **Tilil,** which means "property." **Tin-til** would in this case signify "this place is

[1] Lenormant, *Chaldean Magic and Sorcery*, pp. 193, 353.

my property; it belongs to me, the god, the sun," which is in perfect accordance with this other ethnic name of Babylon, *Ka-Ra*, or be it **Cah-La,** "the city of eternal truth," of "the sun."

The name given to the temple of the "seven lights of heaven," as well as its mode of construction, shows that the builders were colonists from a country where that kind of edifice—the pyramid of stone—was not only common, but had so been from remote ages.

Babel is a word whose etymon has been a bone of contention for Orientalists and philologists. They are not yet agreed as to its meaning, simply because they do not know to what language it belongs nor whence came the people who raised the monument. We are told they were strangers in the plains of Shinar. Did they come originally from **Mayach?** They spoke the vernacular of that country far off beyond the sea toward the rising sun, and Genesis asserts that they had journeyed from the east.[1]

Ba, in **Maya,** has various meanings; the principal, however, is "father," "ancestor."

Bel has also several significations. Among these it stands for "way," "custom."

Ba-bel would therefore indicate that the sacred edifice was constructed according to the way, the custom, of the builders' ancestors.

Landa, in his work "Las Cosas de Yucatan," informs us that the **Mayas** were very fond of giving nicknames to all persons prominent among them. The same fondness exists today among their descendants, who seldom speak of their superiors by their name, but a sobriquet descriptive of some marked

[1] Genesis, chap. xi., verse 2.

characteristic observed by them and belonging to the individual. For instance, should anybody inquire concerning me, by my proper name, of the men who for months accompanied me in my expeditions in the ruined cities of Yucatan, they certainly would shake their heads and answer, "Don't know him." But if asked about the **Ahmeexnal,** "he of the long beard," then they would at once understand who was meant.[1]

This same custom seems to have prevailed among the primitive Akkadians, judging from the names of their first kings, the builders of the cities along the banks of the Euphrates, whose seals are stamped on the bricks used in the foundations of the edifices erected by them.

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Urukh, we are told, is one of them; *Likbabi* is another frequently met with.

It is well known that no stones are to be found on the alluvial plains of Mesopotamia, that consequently the first cities were built of mud; that is, of sun-dried bricks—adobes. It is probably from that fact that they called the king who ordered them to be built *Urukh*, "he who makes everything from mud."

[1] It always was, and it is to-day, a characteristic of the **Mayas** to give surnames to those whom they regard as their superiors. Cogolludo speaks of that peculiarity, and mentions their great witticism in thus giving nicknames, so that those to whom they were given could not take offence, even when they knew they were derided. An instance of this kind comes to my mind. **Nakuk-Pech,** a native nobleman who wrote a narrative of the conquest of Yucatan by the Spaniards, in the **Maya** language, represents them as addicted to drunkenness and to all sorts of debauchery; yet calls them **Kul-uinicob,** the holy men, who came to preach a "holy religion." But that nickname has a second meaning. **Kul,** it is true, means holy. Pronouncing the **k** softly, which a foreigner unaccustomed to the **Maya** pronunciation invariably does, it sounds **cul,** which means a "cup," a "goblet," a "chalice," just as the Greek κυλέ. Therefore, **cul-uinicob** means "men addicted to the cup"—drunkards.

Urukh is a word composed of two **Maya** primitives—**huk,** "to make everything," and **luk,** "mud." In composition **Huk-luk** would become contracted into **Huluk,** hence **Urukh.**

This is also said to have been the name of the city of Erech, the seat of a famous Akkadian ecclesiastical college.[1] This, however, does not alter the meaning of the **Maya** etymology of the word, nor make it less appropriate, since the town was built of bricks dried in the sun—of mud, consequently.

As to the name of King *Likbabi*[2] it is also composed of two **Maya** primitives—**lik,** "to transport," and **bab,** "to row." It is extremely probable that when constructing the temples in whose foundations his name has been found, as there were no roads for transporting easily by land his building materials, he made use of the most convenient waterway offered by the Euphrates. Hence his sobriquet, *Likbabi*, "he who transports all things by water," that is, "by rowing."

In the language of Akkad were preserved all the scientific treatises of the Babylonians. But from the time when the Semitic tribes established themselves in Assyria, in or about the thirteenth century B.C., the Akkadian language began to fall into disuse. It was soon forgotten by the generality of the inhabitants. Its knowledge became the exclusive privilege of the priests, who were the depositaries of all learning. When the Semitic conquerors imposed their own dialect on the vanquished, the ancient tongue of Akkad remained, according to Sir Henry Rawlinson,[3] the language of science in

[1] F. Lenormant, *Chaldean Magic and Sorcery*, pp. 13, 323.
[2] *Ibid.*, pp. 318–321.
[3] *Apud* George Rawlinson, *Herodotus*, vol. i., p. 319.

the East, as Latin was in the West during the middle ages. In the seventh century B.C., Asurbanipal, king of Assyria, tried to revive it. He ordered copies of the old treatises in the Akkadian language to be made, and also an Assyrian translation to be placed beside the text. It is those copies that have reached our times, conveying to us the knowledge of this ancient form of speech, that but few among the learned men of Babylon had preserved at the time of the fall of the Babylonian Empire, when Darius took possession of the city of Belus.[1] We are informed by the Book of Daniel that none of the king's wise men could read the fatidical words, written by a spirit's hand on the wall of the banquet hall of King Belshazzar. Only one, Daniel the prophet, who was learned in all the lore of ancient Chaldeans, could interpret them.[2] Dr. Isaac of New York, and other learned rabbins, assert that these words were Chaldaic. But they were, and still are, vocables pertaining to the American **Maya** language, having precisely the same meaning as given them by Daniel.[3] The **Maya** words **Manel, mane, tec, uppah,** read in English:

Manel, "Thou art past," in the sense of finished.

Mane, "Thou art bought," hence "weighed" (all things being bought and sold by weight).

Tec, "light," "not ponderous." The word is taken to-day in the sense of "swift," "agile."

Uppah, "Thou wilt be broken in two." To that word are allied **paa** and **paaxal,** "to break in two," "to break asunder," "to scatter the inhabitants of a place."[4]

[1] Herodotus, lib. iii., 151, 158.

[2] Book of Daniel, chap. i., verse 17.

[3] *Ibid.*, chap. v., verses 25–28.

[4] Pedro Beltran, *Arte del Idioma Maya.* Pio Perez, **Maya** dictionary. *Cf.* ωαιω, "to break."

Is this a mere coincidence? By no means. There can be no doubt that the Akkadian or Chaldean tongue contained many **Maya** words. The limits of this work do not allow me to adduce all the proofs I could bring forward to fully establish their intimate relationship. A few more must suffice for the present.

Let us take, for instance, the last words, according to Matthew and Mark,[1] spoken by Jesus on the cross, when a sponge saturated with *posca*[2] was put to his lips: "*Eli, Eli, lamah sabachthani.*"

No wonder those who stood near him could not understand what he said. To this day the translators of the Gospels do not know the meaning of these words, and make him, who they pretend is the God of the universe, play before mankind a sorry and pitiful *rôle*, I will not say for a god, but for a man even. He spoke pure **Maya.** He did not complain that *God had forsaken him* when he said to the charitable individual who tried to allay the pangs of the intolerable thirst he suffered in consequence of the hardships he had endured, and the torture of the chastisement inflicted on him: **"Hele, Hele, lamah zabac ta ni;"** that is, "Now, now, I am fainting; darkness covers my face;" or, in John's words, "It is finished."[3]

[1] Matthew, chap. xxvii., verse 46. Mark, chap. xv., verse 34.

[2] Posca was the ordinary beverage of Roman soldiers, which they were obliged to carry with them in all their expeditions, among which were the executions of criminals. Our authorities on this matter are Spartianus (*Life of Hadrian*, § 10) and Vulcatius Gallicanus (*Life of Avidius Cassius*, § 5). This posca was a very cooling drink, very agreeable in hot climates, as the writer can certify, having frequently used it in his expeditions among the ruined cities of the **Mayas.** It is made of vinegar and water, sweetened with sugar or honey, a kind of oximel.

[3] John, chap. xix., verse 30.

Again, in the legend of the creation, as reported by Berosus, according to Eusebius[1] the Chaldeans believed that a woman ruled over all the monstrous beasts which inhabited the waters at the beginning of all things. Her name was *Thalatth*. The Greeks translated it *Thalassa*, and applied it to the sea itself. Ask modern philologists what is the etymology of that word. They will answer, It is lost. I say, No—it is not lost! Ask again any **Maya** scholar the meaning of the word **thallac.** He will tell you it denotes "a thing without steadiness," like the sea.

Again, when confidence in legal divination became shaken by the progress of philosophical incredulity, and the observation of auguries was well nigh reduced to a simple matter of form,[2] Chaldean magicians, whose fame was universal and dated from very remote antiquity, flocked to Rome, and were welcomed by the Romans of all classes and both sexes.[3] Their influence soon became so great as to excite the superstitious fears of the emperors, prætors, and others high in authority. As a consequence, they were forbidden under heavy penalties, even that of death, to exercise their science.[4] In the year 721 of Rome, under the triumvirate of Octavius, Antonius, and Lepidus, they were expelled from the city.[5] They then scattered in the provinces—in Gaul, Spain, Germany, Brittany, etc.

Messrs. Lenormant and Chevalier, in their "Ancient History of the East,"[6] inform us that when these conjurers exor-

[1] Eusebius, *Chroni.*, can. i. 2, pp. 11–12.

[2] Cicero, *De Natura Deorum*, 11, 3.

[3] Juvenal, *Satires*, vi. 553. *Chaldeis sed major erit fiducia.*

[4] Heineccius, *Elements of Roman Jurisprudence*, vol. i., Tabul viii., art. 25, p. 496.

[5] Dion Cassius, xlix., 43, p. 756. Tacitus, *Annal.*, 11–32.

[6] Lenormant et Chevalier, *Ancient History of the East*, vol. i., p. 448.

cised evil spirits they cried, "*Hilka, hilka! Besha, besha!*" which they render, "Go away, go away! evil one, evil one!"

These authors little suspected, when they wrote those words, that they were giving a correct translation of the **Maya** vocables **ilil ka xaxbe,** forming part of a language still spoken by thousands of human beings.

In order to understand properly the meaning of the exorcism, we must read it, as all ancient **Maya** writings should be read, from right to left, thus: **xabe, xabe! kail! kail!** The **Maya X** is the equivalent of the English *sh*.

Xabe is evidently a corruption of the **Maya** verb **xaxbe,** "to be put aside," "to make room for one to pass." **Ká** or **kaá** means "something bitter," "sediment." *Ka* in Egyptian was "spirit," "genius," equivalent to the Maya **ku,** "god." **Il** is a contraction of the **Maya** adjective **ilil,** "vicious," a "forbidden thing," corresponding exactly to the English "ill," and having the same meaning.[1] The literal rendering of these words would therefore be, "Aside, aside! evil spirit, evil spirit!" as given by Messrs. Lenormant and Chevalier.

J. Collin de Plancy, in his "Dictionnaire Infernal," under the title "Magic Words," tells us that magicians taught that the fatal consequences of the bite of a mad dog could be averted by repeating *hax pax max*. The learned author of the dictionary deprecates the ignorant superstition of people who believe in such nonsense; and he himself, through his ignorance of the American **Maya** language, fails to comprehend the great scientific importance of those words that to him are meaningless.

[1] Pio Perez, **Maya** dictionary, and also ancient **Maya** dictionary MS. in Brown Library, Providence, R. I.

These words belong to the **Maya** tongue, although we are told they are Chaldee and used by Chaldean magicians.

Hax, in **Maya,** is a small cord or twine twisted by hand; that is to say, on the spur of the moment, in a hurry. Such cord would naturally be used to make a ligature to stop the circulation of the blood in the wounded limb, to prevent the rabid virus from entering into it. This ligature is still made use of in our day by the aborigines of Yucatan in case of any one being bitten by a snake or other venomous animal.

Pax is a **Maya** verb of the third conjugation, the meaning of which is to play on a musical instrument.

The action of music on the nervous system of animals, of man particularly, was well known of the ancients. They had recourse to harmonious sounds to calm the fury of those afflicted with insanity. We read in the Bible:[1] "And it came to pass, when the evil spirit from God was upon Saul, that David took a harp, and the evil spirit departed from him." We are aware that music can excite all passions in man or appease them when aroused. Martial sounds inflame in the breast of warriors homicidal rage, and they rush blindly to combat and slay one another without cause or provocation. Patriotic hymns sustain the courage of the victims of political parties, even in the face of death. Soft and sweet melodies soothe the evil passions, predisposing the mind to peace, quietude, and meditation. Religious strains excite ecstasy, when the mind sees visions of heavenly things, and the enthusiasts become convinced that they hold communion with celestial beings, whoever or whatever these may be, and imagine they act under divine impulse.

The *thaumaturgi* of old were well acquainted with the in-

[1] 1 Samuel, chap. xvi., verse 23.

fluence of music on men. In the temples of Greece and Asia they used flutes, cymbals, drums, etc., among other means, to induce in certain individuals the abnormal condition known to-day as "clairvoyance," and to develop prophetic exaltation. And Elisha said:[1] "But now bring me a minstrel; and it came to pass when the minstrel played that the hand of the Lord came upon him."

Pax, then, indicates that in cases of hydrophobia they had recourse to musical instruments to calm the patient and assuage his sufferings.

Max is the **Maya** name for a certain species of wild pepper (the *Myrtus pimenta* of Linnæus, the *Eugenia pimenta* of De Candolle). It grows spontaneously and in great abundance in the West Indies, Yucatan, Central America, in fact, throughout the tropical regions of the Western Continent. Cayenne pepper, therefore, was considered by the Chaldeans as by the **Mayas** an antidote to the rabic virus, and applied to the wounds, as garlic is in our day and has been from remote ages. It is a very ancient custom among the aborigines of Yucatan, when anybody is bitten by a rabid dog, to cause the victim to chew garlic, swallow the juice, and apply the pulp to the wounds made by the animal's teeth. They firmly believe that such application and internal use of the garlic surely cure hydrophobia, or any other evil consequences of the venomous virus introduced into the body by the bites of certain animals.

Resuming, **hax, pax, max,** simply means, make a ligature, soothe the patient by means of soft music, apply wild pepper to cauterize the wounds and counteract the effects of the poison.

Let us mention another name the etymon of which, from

[1] 2 Kings, chap. iii., verse 15. 1 Samuel, chap. x., verse 5.

the **Maya,** is so evident that it cannot be regarded as a mere coincidence. A hymn in the Akkadian language, an invocation to the god *Asshur*, the mighty god who dwells in the temple of *Kharsak-kurra*, "the mountain of the world, dazzling with gold, silver, and precious stones," has been translated by Professor Sayce of England.[1]

The name of the god and that of the temple in which he was worshipped are bright flashes that illumine the darkness surrounding the origin of these ancient nations and their civilization. In **Maya** the words *Kharsak-kurra* would have to be spelled **Kal-zac-kul-la,** the meaning of which is, literally, **kal,** "enclosure;" **zac,** "white;" **kul,** "to adore;" **la,** "eternal truth," "God;" that is, "the white enclosure where the eternal truth is worshipped." As to the name of the god *Asshur*, or **Axul** in **Maya,** it means, **a,** "thy;" **xul,** "end."

In all nations that have admitted the existence of a Supreme Being, He has always been regarded as the beginning and the end of all things, to which men have aspired, and do aspire, to be united after the dissolution of the physical body. This reunion with God, this Nirvana, this End, has in all ages been esteemed the greatest felicity to which the spirit can attain. Hence the name **Axul,** or *Asshur*, given to the Supreme Deity by the Assyrians and the Chaldeans.

[1] Professor A. H. Sayce (translation), *Cuneiform Inscriptions of Western Asia*, London, vol. i., pp. 44–45; also *Records of the Past*, vol. xi., pp. 131–132. Also Lenormant, *Chaldean Magic*, p. 168; last revised translation in *Les Origines de l'Histoire*, vol. ii., pp. 127–128.

IV.

Some of these **Maya**-speaking peoples, following the migratory instincts inherited from their early ancestors, left the banks of the Euphrates and the city of Babylon, and went forth across the Syrian desert, toward the setting sun, in search of new lands and new homes. They reached the Isthmus of Suez. Pushing their way through it, they entered the fertile valley of the Nile. Following the banks of the river, they selected a district of Nubia, where they settled, and which they named **Maiu,**[1] in remembrance of the birthplace of their people in the lands of the setting sun, whose worship they established in their newly adopted country.[2]

When the **Maya** colonists reached the valley of the Nile, the river was probably at its full, having overflowed its banks. The communications between the native settlements being then impossible except by means of boats, these must have been very numerous. What more natural than to call it the

[1] Henry Brugsch-Bey, *History of Egypt under the Pharaohs*, vol. i., p. 363; vol. ii., pp. 78–174.

[2] Thoth is said to have been the first who introduced into Egypt the worship of the "Setting Sun."

"country of boats"—**Chem,** this being the **Maya** for "boat"?

Be it remembered that boats, not chariots, must have been the main means of transportation among the early Egyptians. Hence, unlike the Aryans, the Greeks, the Romans, and other nations, they did not figure the sun travelling through the heavens in a chariot drawn by fiery steeds, but sailing in the sky in a boat; nor were their dead carried to their resting-place in the West in a chariot, but in a boat.[1]

EGYPTIAN FUNERAL BOAT.

No doubt at the time of their arrival the waters were swarming with crocodiles, so they also naturally called the country the "place of crocodiles," **Ain,** which word is the name of Egypt on the monuments;[2] and in the hieroglyphs

the tail of that animal stood for it. But **Ain** is the **Maya** for "crocodile." The tail serves as rudder to the animal; so for the initiates it symbolized, in this instance, a boat as well as a crocodile.[3]

"A real enigma," says Mr. Henry Brugsch, "is proposed

[1] Sir Gardner Wilkinson, *Manners and Customs,* vol. iii., p. 178.
[2] Henry Brugsch-Bey, *Hist. of Egypt,* vol. i., p. 10.
[3] Sir Gardner Wilkinson, *Manners and Customs,* vol. iii., p. 200.

to us in the derivation of the curious proper names by which the foreign peoples of Asia, each in its own dialect, were accustomed to designate Egypt. The Hebrews gave the land the name of *Mizraim*; the Assyrians, *Muzur*. We may feel assured that at the basis of all these designations there lies an original form which consisted of the three letters **M, z, r**—all explanations of which have as yet been unsuccessful." [1]

It may be asked, and with reason, How is it that so many learned Egyptologists, who have studied the question, have failed to find the etymology of these words?

The answer is, indeed, most simple. It is because they have not looked for it in the only language where it is to be found —the **Maya.**

Egypt has always been a country mostly devoid of trees, which were uprooted by the inundation, whose waters carried their *débris* and deposited them all over the land. The husbandman, in order to plough the soil, had first to clear it from the rubbish; hence no doubt the names *Misur*, or *Muzur*, given to it by the Assyrians. Well, then, **miz,** in the **Maya** language, means "to clear away rubbish of trees," and **muuzul** "to uproot trees."

Not satisfied with these onomatopœtic names, they gave the new place of their adoption others that would recall to their mind and to that of their descendants the mother country beyond the western seas. We learn from the Troano MS., the Codex Cortesianus, and the inscriptions, that **Mayach** from the remotest ages was symbolized either as a **beb** (mulberry tree) or as a **haaz** (banana-tree);[2] also by a serpent with inflated breast, standing erect in the midst of the waters

[1] Henry Brugsch-Bey, *Hist. of Egypt*, vol. i., p. 12.
[2] Aug. Le Plongeon, *Sacred Mysteries*, p. 115, *et passim.*

Plate XXIX.

between the two American Mediterraneans, the Gulf of Mexico and the Caribbean Sea, represented in the **Maya** writings by a sign similar to our numerical **8.**[1] Diego de Cogolludo in his history of Yucatan informs us that up to A. D. 1517, when the Spaniards for the first time invaded that country, the land of the **Mayas** was still designated as "the great serpent" and "the tree."[2]

The **Maya** colonists therefore called their new settlement on the banks of the Nile the "land of the serpent" and also the "land of the tree." The Egyptian hierogrammatists represented their country as a serpent with inflated breast, standing on a figure **8,** under which is

a sieve, called **Mayab** in **Maya;** sometimes also as a serpent with inflated breast and wings, wearing a headdress identical with that worn by some of the magnates pictured in the bas-reliefs at **Chichen.**[3] They likewise symbolized Egypt as a tree[4] believed to be the *Persea*, sacred to the goddess Athor, whose fruit in the sculptures resembles a human heart,[5] which vividly recalls the **on** of the **Mayas,** that bears the alligator pear—the *Laurus persea* of Linnæus, so abundant in tropical America.

Can it be that all these are mere coincidences? If they be, then let us present more of them.

The river, spread as it was over the land, they designated as **Hapimil,** which in aftertimes was corrupted into *Hapi-*

[1] Aug. Le Plongeon, *Sacred Mysteries*, p. 120, *et passim.*
[2] Cogolludo, *Hist. de Yucathan*, lib. i., cap. i.
[3] Sir Gardner Wilkinson, *Manners and Customs*, vol. iii., p. 199.
[4] *Ibid.*, p. 200.
[5] *Ibid.*, p. 119.

mau. It is a word composed of two **Maya** primitives—**ha,** "water," and **pim,** "the thickness of flat surfaces;" hence the "thickness," the "depth of water." The desinence **il** is used as a suffix to nouns to denote usage, custom, or a thing having existed previously. This accords precisely with the signification given to the name *Hapimau* of the Nile, by Egyptian scholars, the "abyss of water."

Herodotus tells us[1] that "anciently the whole of Egypt, with the exception of the nome of Thebes, was a marshy swamp."

The name Thebes, of the capital of Upper Egypt, was *Taba* among the natives. That word seems to be allied to the **Maya** vocable **tepal,** "to govern," "to reign," which, as a noun, is equivalent to "majesty," "king," the "head of the nation."

As to Memphis, the capital of Lower Egypt, its sacred name, we are informed by M. Birch, was *Hakaptah*, which is a word composed of two **Maya** vocables—**ha,** "water," and **kaptah,** past participle of the verb **kaapal,** "to place in a hole." The name of the city would then signify that it was *built in a hole made by water;* very appropriate indeed, since we are told that King Menes, the founder of Memphis, having diverted the course of the Nile, built the city in the bed of the ancient channel in which it flowed.

The very name of King Menes may be a mere surname commemorative of his doings, since the **Maya** word **men** means "wise man," "legislator," "builder," "architect," every one of these epithets being applicable to him.

Although the limits of this book allow but little space to adduce more proofs of the **Maya** origin of the names of places

[1] Herodotus, lib. ii., iv.

—which would be, after all, but cumulative evidence, for which the reader is referred to my larger work, "The Monuments of **Mayach** and their Historical Teachings"—I cannot resist the temptation to mention the name of the Governing Spirit of the universe, that of the Creator, and of the deities that represented His attributes to Egyptian minds; also giving the **Maya** etymology of these names. In order that it cannot be argued that they are mere coincidences, I will next present the tableau of creation as it still exists on the east façade of the palace at **Chichen,** where we have soon to return and pursue our study of the Memorial Hall dedicated to Prince **Coh** by his sister-wife Queen **Móo.**

Chnoumis, or *Noum*, was said to be the "vivifying spirit," the "cause of life in animals," the "father of all that has life;"[1] therefore, the abundant source from which all things emanate. This is the exact meaning of the **Maya** particle **num** in composition with another word.[2] **Amen-num,** or **x-num,** means the "architect," the "builder of all things"—**a,** contraction of **ah,** "the;" **men,** "architect," "builder," "wise man," "legislator;" **num,** or **x-num,** "multiplicity," "abundance of things."

Kneph was another name for *X-noum*, who was also called *Amen-Kneph.* Horapollo says: "The snake is the emblem of the spirit which pervades the universe."[3] So also we learn from Eusebius, who tells us that the Egyptians called **Kneph** the "good genius," and represented him under the shape of a serpent.[4] In the ancient monuments the god

[1] Eusebius, *Præp. et Demons. Evang.*, lib. iii., chap. xi., p. 215. Diodorus Siculus, *Hist.*, lib. i. 12.

[2] Pedro Beltran, *Arte del Idioma Maya.*

[3] Horapollo, *Hieroglyphs*, lib. ii.

[4] Eusebius, *Præp., Evang.*, lib. iii., chap. xi. Vigiers, Paris, 1628.

Amen-Kneph is often depicted either preceded or followed by an enormous serpent that envelops him within its huge folds.[1] This is not the place to enter into speculations as to the reasons why the Egyptians selected the serpent as emblem of the deity. In another work I have explained the origin of serpent worship among the **Mayas.**[2] The name *K-neph* can be read **Ka-neph,** that may be a dialectical pronunciation of the **Maya** word **Canhel,** which means a serpent, a dragon. Later on we will see the serpent accompanying the statue of the Creator, in the tableau of creation at **Chichen.**

Pthah was the name of another attribute of the Divine Spirit, a different form of the creative power, said to be sprung from an egg produced from the mouth of Kneph.[3] It therefore corresponds to *Brahma*, the ancestor of all beings, in the Hindoo cosmogony,[4] to **Mehen** in that of the **Mayas.** *Pthah*, says Iamblicus, was the *artisan;* the "Lord of Truth," according to Porphyry. In the **Maya** language **Thaah** means the "worker," the "artisan."[5] In the **Maya** sculptures, particularly on the trunk of the mastodon heads that adorn the most ancient buildings, the name is written **Tza,** "that which is necessary."[6]

Khem was the generative principle of nature, another attribute of the Creator. This god presided over generation, not only of man and all species of animals, but of the vegetable world also. Mr. Samuel Birch affirms that his name has been variously read **Xem** or **Min.**

[1] Eusebius, *Præp., Evang.*, lib. iii., chap. xi. Vigiers, Paris, 1628.

[2] Aug. Le Plongeon, *Sacred Mysteries*, p. 100, *et passim*, particularly in *Monuments of Mayach and their Historical Teachings*, chap. iii.

[3] Horapollo, *Hierogl.*, lib. i. 12.

[4] *Manava-Dharma-Sastra*, lib. i., chap. i., Sloka 9.

[5] Pio Perez, **Maya** dictionary. Pedro Beltran, *Arte del Idioma Maya.*

[6] *Ibid.*

In the **Maya** language **hem-ba** is the organs of generation in animals, **xex** is the sperm of man, and **min** the "grandmother on the father's side."[1]

Naturally this query will present itself to the mind of the reader as it has to that of the author: Supposing **Maya** colonists, coming from the east, reached the valley of the Nile, established themselves there, and developed that stupendous civilization of which Renan says:[2] "For when one thinks of this civilization, at least six thousand five hundred years old from the present day; that it has had no known infancy; that this art, of which there remain innumerable monuments, has no archaic period; that the Egypt of Cheops and of Chephren is superior in a sense to all that followed—one is seized with giddiness. '*On est pris de vertige.*'"

Although mistaken in asserting that Egyptian art had no archaic period, he is right, however, in saying that its birthplace was a mystery for Egyptologists; for, to quote Rawlinson's own words, "In Egypt it is notorious that there is no indication of an early period of savagery or barbarism. . . . All authorities agree that, however far back we go, we find in Egypt no rude or uncivilized time out of which civilization is developed."[3] "The reasonable inference from these facts," says Osburn "(to our apprehension, we are free to confess, the only reasonable one), appears to be, that the first settlers in Egypt were a company of persons in a high state of civilization, but that through some strange anomaly in the history of man they had been deprived of a great part of the language and the entire written system which had formerly been the

[1] Pio Perez, **Maya** dictionary. Pedro Beltran, *Art del Idioma Maya.*
[2] Ernest Renan, *Revue des deux Mondes*, April, 1865.
[3] Rawlinson, *Origin of Nations*, p. 13.

means and vehicle of their civilization. . . . Combining this inference with the clear, unanswerable indications we have already pointed out, that the fathers of ancient Egypt first journeyed thither across the Isthmus of Suez, and that they brought with them the worship of the 'setting sun,' how is it possible to resist the conclusion that they came thither from the plains of Babel, and that the civilization of Egypt was derived from the banks of the Euphrates?"[1]

This so far is, or seems to be, perfectly true; but who were the emigrants? Osburn does not tell us. What country did they come from when they reached the banks of the Euphrates and brought there civilization? They did not "drop from the unknown heavens,"[2] as Seiss would have his readers to believe, although they came from *Kui-land*, the country of the gods in the west.[3]

The Egyptians themselves claimed that their ancestors were strangers who, in very remote ages, settled on the banks of the Nile,[4] bringing there, with the civilization of their mother country, the art of writing and a polished language; that they had come from the direction of the setting sun,[5] and that they were the "most ancient of men."[6] This expression Herodotus regarded as mere boasting. It is, however, easily explained if the Egyptians held **Mayach,** ⌐ "the land first emerged from the bosom of the deep," as the cradle of their race.

This statement, that the Egyptians pointed to the west as

[1] William Osburn, *The Monumental History of Egypt*, vol. i., chap. iv., pp. 220–221.

[2] Seiss, *A Miracle in Stone*, p. 40.

[3] **Ku** is the **Maya** and also the Egyptian for Divine Intelligence, God ; *i* is the mark of plural in Egyptian and Quiché.

[4] Rawlinson, *Origin of Nations*, p. 13.

[5] Diodorus, *Hist.*, vol. i., p. 50.

[6] Herodotus, *Hist.*, lib. ii. 11.

the point of the compass where the birthplace of their ancestors was situated, may seem a direct contradiction of the fact that the first **Maya** settlers in the valley of the Nile came from the banks of the Euphrates; that is, from the east. This seeming discrepancy is, however, easily explained by the other fact, that there were two distinct **Maya** migrations to Egypt. The second, the more important, coming from the West, direct from **Mayach,** produced a more lasting impression on the memory of the people.

We have followed step by step the **Mayas** in their journeys from their homes in the "Lands of the West" across the Pacific, along the shores of the Indian Ocean to the head of the Persian Gulf, then up the Euphrates—on the banks of which they formed settlements that in time became large and important cities—to Babylon. The migration of these **Maya**-speaking peoples from the eastern countries, across the Syrian desert, to Egypt took place centuries before the coming to that country of Queen **Móo** with her retinue, direct from **Mayach,** across the Atlantic. Her followers, fresh from the "Lands of the West," naturally brought with them the manners and customs, traditions, religion, arts, and sciences of the mother country they had so recently abandoned. They were aped, and their ways readily adopted, by the descendants of the first **Maya** settlers, who had become more or less contaminated with the habits, superstitions, religious ideas, of the inhabitants of the various places where they had so long sojourned, or with whom they had been in contact.

If, therefore, we wish to find the cradle of Egyptian civilization, where it had its infancy and developed from a state of barbarism, and why it appeared full grown on the banks of the Nile, we must seek westward whence it was transplanted.

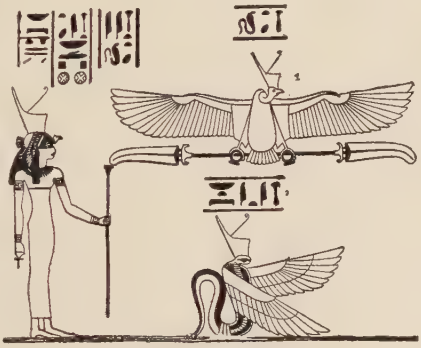
It is a well-known fact that history repeats itself. What happened centuries ago in the valley of the Nile happens in our day. European civilization is now being transported full grown to the United States and other countries of the Western Continent. Ten thousand years hence, scholars speaking of the present American civilization may reëcho Renan's words regarding the Egyptian: "It had no known infancy—no archaic period."

We have seen that the Akkadians—that is, the primitive Chaldeans, who dwelt in places enclosed by palisades in the marshy lands at the mouth of the Euphrates—who brought civilization to Mesopotamia, possessed a perfect system of writing; spoke a polished language akin to the **Maya**; had cosmogonic notions identical with those of the **Mayas,** and expressed them by means of a diagram similar to, but more complex than, that found in **Uxmal,** Yucatan.

We have also seen that the **Maya**-speaking peoples, whose tracks we have followed across the Syrian desert, and who settled in the valley of the Nile, brought there the art of writing, a polished language, and the same cosmogonic notions entertained by the Chaldees, the Hindoos, and the **Mayas**; that the names of the cities they founded, of the gods they worshipped, were also words belonging to the **Maya** language. In another work[1] it has been shown that the **Maya** alphabet, discovered by the author, and the Egyptian hieratic alphabet were identical. Did the limits of this book allow, it could also be proved that the initial letter of the **Maya** names of the objects representing the letters of the Egyptian alphabet is the very letter so represented in said alphabet, and that several of these signs are contours of localities in the **Maya** Empire.

[1] Le Plongeon, *Sacred Mysteries*, Introduction, p. xii.

From these premises may it not be safely asserted, that, if the **Mayas** and the Egyptians did not teach one another the arts of civilization, they both learned them from the same masters, at the same schools? And if Professor Max Müller's assertion be true, that particularly in the early history of the human intellect there existed the most intimate relationship between language, religion, and nationality,[1] then there can be no doubt that the Egyptians and the **Mayas** were branches of one mighty stem firmly rooted in the soil of the "Land of *Kui*" in the Western Continent.



GODDESS UATI(?) MATI.[2]

Should I give dates, according to the author of the Troano MS. and other **Maya** historians, many would doubt their accuracy and reply: How do we know that you have correctly interpreted narratives—written in characters that none of the Americanists, who claim to be authorities on American palæography, can decipher? It is well known that they cannot interpret with certainty half a dozen of the **Maya** signs, much less translate a whole sentence; and they assert that, if they, who have written whole volumes on the subject, do not understand these **Maya** writings, no one else can.

For this reason I leave to Mr. Bunsen the care of determining the dates, particularly as those calculated by him, strange

[1] Max Müller, *Science of Religion*, p. 53.

[2] Wilkinson, *Manners and Customs*, vol. ii., p. 198.

as it may appear, correspond very nearly to those given by the ancient **Maya** writers.

"The latest date at which the commencement of Egyptian life, the immigration from the Euphrates district,[1] can have taken place is 9580 B.C., or about 6000 before Menes. But the empire which Menes founded, or the chronological period of the Egyptians as a nation, down to the end of the reign of Nectanebo II., comprised, according to our historical computations, very nearly thirty-three centuries.

"In reality, there were disturbances, especially in those early times, which must be taken into account. We have calculated the lowest possible date to be six thousand years, or one hundred and eighty generations, before Menes. Were this to be doubled, it would assuredly carry us too far. A much higher date, indeed twice that number of years, would certainly be more conceivable than a lower one, considering the vast amount of development and historical deposit which existed prior to Menes. It can be proved that but a few centuries after his time everything had become rigid not only in language but also in writing, which had grown up entirely on Egyptian soil, and which must be called the very latest link in that ancient civilization.

"Now, if instead of six thousand years we reckon four thousand more, or about ten thousand years from the first immigration down to Menes, the date of the Egyptian origines would be about 14000 B.C."[2]

[1] Philostratus, in his *Life of Apollonius of Tyana*, a book written at the beginning of the Christian era, asserts (p. 146) that the first Egyptians were a colony from India.

[2] Bunsen, *Egypt's Place in Universal History*, vol. iv., p. 58.

V.

When, by their increasing numbers and their superior civilization, the descendants of the emigrants that came from the banks of the Euphrates had become the dominating power in the valley of the Nile, they sent colonists to the land of *Kanaan*. These, following the coast of the Mediterranean, advanced as far north as Mount Taurus in Asia Minor; and as they progressed they founded settlements, that in time became great and important cities, the sites of mighty nations whose history forms for us, at present, the ancient history of the world.

The names of these cities and nations will be the unerring guide which will lead us on the road followed by these **Maya**-speaking colonists, that, starting from Egypt, carried their civilization along the eastern shores of the Mediterranean, northward; then, eastward, back again to the banks of the Euphrates in Mesopotamia.

On leaving Egypt they had to traverse the sandy desert that forms the Isthmus of Suez, and is the northern limit, the end, of the Sinai peninsula. We have already said that the

Mayas generally gave names to objects and places by onomatopœia; that is, according to sounds produced by these objects, or the ideas suggested by their most predominant characteristic. What, then, more natural than to call this stretch of desert **Xul,** "the end"?—a word that became afterward *Shur* in the mouth of people using the letter **R** in their alphabet.[1]

Advancing northward, they no doubt were struck by the fertility of the country, and therefore called it **Kanaan.** The etymology of this name is still an unsolved puzzle for philologists, who do not agree as to its meaning. Some say it means "lowlands;" others contend it signifies "merchants;" others, again, affirm that the name was given to the land by the Phœnicians, on account of the surprising productiveness of its soil. According to **Maya** the latter are right, since in that language **Kanaan** is the word for "abundance."

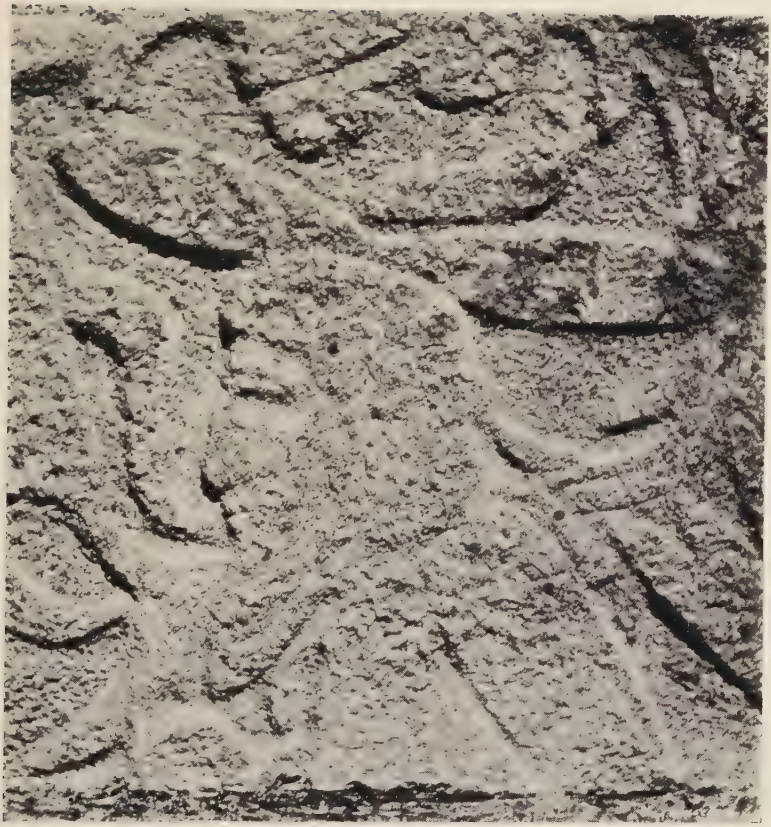
In after years, when the Phœnicians became such a mighty maritime power as to render them redoubtable to their neighbors, the Egyptians called Phœnicia **Zahi,**[2] a **Maya** word the meaning of which ("full of menace," "to be feared") is certainly most expressive of their opinion of the might of the Tyrian merchant princes. Perhaps the treatment of the *Rephaim*,[3] the aboriginal inhabitants, by the Phœnicians, who called them the "manes of the dead," and destroyed them when they took possession of their country, suggested the name. The Egyptians designated them as *Sati ;*[4] that is, **zati** (in Maya), the "lost," the "ruined" ones.

[1] The **Maya X** is equivalent to the Greek χ or the English *sh.*

[2] Anciently there was a town in Yucatan called **Zahi,** the ruins of which still exist a few miles to the southwest of those of the great city of **Uxmal.**

[3] Genesis, chap. xiv., verse 5 ; xv. 20.

[4] Chablas's translation of *Les Papyrus Hiératiques de Berlin.* (Chalons, 1863.)



The word *Rephaim* is another enigma for philologists. They pretend, although they do not affirm it positively, that it means "giants."[1] The **Maya,** however, tells us it simply signifies "inhabitants of the lowlands," which is the purport of the name *Canaan*, according to some philologists. *Rephaim* seems to be composed of three **Maya** primitives—**leb, ha, im**—**leb,** to "cover;" **ha,** "water;" **im,** contraction of **imix,** "bosom," "basin;" therefore, literally, "the basin covered by water," hence the "lowlands."

We read in the ethnic table of Genesis,[2] "*Canaan* begat *Tzidon* his firstborn," which means that Tzidon was probably the earliest settlement founded by the **Maya**-speaking colonists from Egypt; when, according to the book of Nabathœan agriculture, compiled in the early ages of the Christian era, it seems that the Phœnicians were expelled from Babylon in consequence of a quarrel with the Cushite monarch then reigning—an event which probably occurred about the time of Abram, when a migration set in motion from the banks of the Euphrates to the shores of the Mediterranean. They had therefore been in close relation with the Ethiopians of the coast of the Erythræan Sea and the Chaldeans of Babylonia. Then, even if they used also **Maya** words in giving names to the countries they conquered and the cities they founded, it could be easily accounted for; as also the similarity of their alphabetical characters with those carved on the walls of the temples and palaces of **Mayach,** where we see portraits of bearded men of unmistakable Phœnician types, discovered by the author in 1875. *Tzidon-Rabbah* is one of the epithets given in the Bible to the old capital of Phœnicia, and is trans-

[1] Joshua, chap. xii., verse 4; chap. xiii., verse 12.

[2] Genesis, chap. x., verse 15.

lated "Zidon the great." The **Maya,** however, gives *Tzidon the ancient.*[1]

On the northern coast of Yucatan there is a seaport called to-day **Zilan,** near which are to be seen the extensive ruins of the ancient city of **Ƨilan** (*Dzilan*). Is it not possible that the founders of the seaport in Canaan gave it the name of *Tzidon* in remembrance of that of the seaport in **Mayach,** and that *Tzidon* is either a dialectical pronunciation or a corruption of **Dzilan?**

The city that vied in importance with Tzidon, and at last obtained the supremacy, was *Tzur*, "the strong city,"[2] the *Tyrus* of the Greeks and of the Latins. The philologists translate the name "rock," and historians affirm that the founder gave it to the city because it was built on a rocky island about half a mile from the shore. **Tzub** is the **Maya** for "promontory," and **Tzucub** is a "province."

The principal god worshipped by the Phœnicians was the sun, under the name of *Baal* or *Bel*, which we are told meant "lord," "chief." This is exactly one of the meanings of the word **Baal** (in Maya).[3] As for **Bel,** it is in **Maya** the "road," the "origin."

Astarte, or *Ishtar*, was the goddess of love of the Phœnicians, the Chaldeans, Assyrians, etc., as Venus was of the Romans, and Aphrodite of the Greeks. Her cult was celebrated with great pomp in Babylon and in Nineveh. Her name in **Maya** would be **Ixtal** or **Ixtac,** a word composed of two **Maya** primitives—the feminine pronoun **ix,** "she," and the verb **tal** or **tac,** "to feel the desire to do something cor-

[1] *Rabbah* would read in Maya **Labal,** the meaning of which is "to become old," "to age."

[2] Joshua, chap. xix., verse 29. Jeremiah, chap. xxv., verse 22.

[3] José de Acosta, *Historia Natural y Moral de las Indias*, 1590.

poreal;" as, for instance, **tac in uenel,** "I want to sleep." **Ixtal** or **Ixtac,** or *Ishtar*, would therefore mean "she who wishes to satisfy a corporeal desire, inclination, or want." What name more appropriate for the goddess of love and lust!

Moloch was another god of the Phœnicians, to whom offerings of human victims were made by enclosing them alive in a bronze statue representing him. This being heated to red heat, the bodies were consumed,[1] and were said, by the priests, to have served as food for the god who had devoured them.[2]

Moloch is another descriptive name composed of two **Maya** primitives—**mol,** to gather, and **och** or **ooch,** food, provisions, provender. Do not these sacrifices to *Moloch* of human victims burned alive vividly recall those made by the Itzaes of Peten to **Hobo** the destroyer, in which a human victim was burned alive amidst dances and songs?[3]

Neighbors to the Phœnicians, on the north, were the powerful *Khati*, who dwelt in the valley of the Orontes. Their origin is still a matter of speculation for ethnologists, and so is also their name for philologists. They made themselves famous on account of their terrible wars with the Assyrians and the Egyptians. Placed between these two nations, they opposed either, and proved tenacious and redoubtable adversaries to both. All historians agree that the Khati, up to the time when they were vanquished by Rameses the Great, always *placed obstacles in the way* of conquest by these nations, and at all times *sallied forth* in battle array to meet them and prevent their passage through their territories. Was it from

[1] Leviticus, chap. xviii., verse 21.

[2] John Kenrick, *Phœnicia*, p. 317. Gustave Flaubert, *Salambo*, chap. xiii. *Moloch the Devourer*, Diodorus Siculus, lib. xx., cap. 14.

[3] Cogolludo, *Hist. de Yucathan*, lib. ix., cap. 14.

that fact that they were called *Khati?* Any **Maya** scholar will answer, No doubt of it; since **kat** is a **Maya** verb meaning "to place obstacles across a road" or "to sally forth to impede the passage of a road"[1]—a name most in accordance with the customs of that warlike nation.

The Khati were not warriors only; they were likewise merchants, whose capital, *Carchemish*, situated at the confluence of the river Chebar and the Euphrates, vied in commercial importance with Tyre and Carthage. There met traders from India and other countries.

Carchemish, the great emporium, was, as its name indicates, the place where navigators and merchants from afar congregated. This name is composed of two **Maya** vocables—**cah,** "city," and **chemul,** "navigator." *Carchemish* may well be a dialectical pronunciation of **Cahchemul,** the "port," the "place of navigators," hence of merchants.

Katish was the sacred city of the Khati, where they were wont to worship in a temple dedicated to *Set*, or *Sut*, their principal god. *Set* was the brother of Osiris, and his murderer. His name is a cognate word of **ze** (Maya), "to ill-treat with blows." In that place sacrifices were offered, and religious ceremonies particularly performed, as its name indicates. We have just said that **cah** is the **Maya** for "city" or "village." **Tich** is a peculiar ceremony practised by the **Mayas** from the remotest antiquity, and still observed by their descendants. It consists in making offerings, called **u-kanil-col,** "the crop is ripe," to the **Yumil Kaax,** the "lord of the fields," of the *primitiæ* of all crops before beginning the harvest. In another work[2] I have described the ceremony.

[1] Pedro Beltran, *Arte del Idioma Maya.* Pio Perez, **Maya** dictionary.
[2] A. Le Plongeon, *Monuments of Mayach*, etc.

Cahtich, or *Katish*, is therefore an appropriate name for a sacred city where religious ceremonies are performed and offerings made to the gods.

The whole coast of Asia Minor on the Mediterranean was once inhabited by nations having their homonyms in the Western Continent. Prominent among these were the *Carians*, of unknown origin, but wide-spread fame. Herodotus,[1] himself a Carian, says that the ancient Carians called themselves *Leleges*, a name akin to **Leleth** (Maya), "to dwell in rocky places." Well, Strabo[2] tells us they had been the occupants of all Ionia and of the islands of the Ægean Sea, until driven from them by the Ionians and the Dorians, when they established themselves on the mainland. Thucydides calls them pirates, and asserts that King Minos expelled them from the Cyclades.[3] Herodotus, bound to defend his countrymen from such an imputation, simply represents them as a warlike and seafaring people that, when requested, manned the ships of Minos. At that time they styled themselves "the most famous of all nations of the earth."[4] The dress of the Carian women consisted of a linen tunic which required no fastenings.[5] From all antiquity this tunic was used by the **Maya** women, and is still by the aborigines of Yucatan, Peten, and other places in Central America. It is called **uipil.**

The name *Kar*, or Carian, certainly is identical with that of the warlike nation the *Caras*, whose name is still preserved in that of the Caribbean Sea, and of many cities and places in the northern parts of the South American continent, the

[1] Herodotus, lib. i., 171.
[2] Strabo, lib. vii., p. 321 ; lib. xiii., p. 611.
[3] Thucydides, *History of the Peloponnesian War*, lib. i., 8.
[4] Herodotus, lib. i., 171.
[5] *Ibid.*, lib. v., 87–88.

Antilles, and the coast of Honduras, where Carib tribes still exist. These *Caras*, once neighbors of the **Mayas,** extended their conquests from the frontiers of **Mayach** throughout the southern continent; to the river Plata, east of the Andes; to Chile, west of that chain of mountains. It would indeed be very difficult to explain the striking similarity of aboriginal names of places and tribes still used in the countries known to-day as Venezuela and Colombia, and those of localities on the shores of the Mediterranean, and of the people who dwelt in them, except through the intimate relationship of the Carians of Asia Minor and the Caras of the "Lands of the West." Their names are not only similar, but, on both sides of the Atlantic, were synonymous of "man," *par excellence*, of "eminent warrior," endowed with great dexterity and extraordinary power.[1] When the Spaniards landed for the first time in America, the *Caribs* of the islands of St. Vincent and Martinique were cannibals, and the terror of their neighbors.

Lastly, according to Max Müller,[2] Philip of Theangela, a Carian historian, says that the idiom of the Carians was mixed with a great number of Greek words. But Homer represents them among the earliest inhabitants of Asia Minor and of the Grecian peninsula,[3] anterior, consequently, to the Hellenes, who in their intercourse with them would naturally have made use of many words of their language that afterward became engrafted on that of the Greeks themselves.

For the present we shall depart from the eastern shores of

[1] Rochefort, *Histoire Naturelle et Morale des Antilles*, p. 401. D'Orbigny, *L'Homme Americain*, vol. ii., p. 268. Alcedo, *Diccionario Geografico é Historico de las Indias Occidentales.*

[2] Max Müller, *Fragments*, *Hist. Græc*, vol. iv., p. 475.

[3] Homer, *Iliad*, X., 428–429.

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the Mediterranean and from Egypt, which we shall revisit later on. Before returning to **Mayach** let us again ask, This perfect identity of **Maya,** Hindoo, Chaldean, and Egyptian cosmogonic notions; these **Maya** words that form the names of places, nations, and gods, descriptive of their attributes or characteristics, in India, Chaldea, Phœnicia, and Egypt—are they mere coincidences?

VI.

In our journey westward across the Atlantic we shall pass in sight of that spot where once existed the pride and life of the ocean, the Land of **Mu,** which, at the epoch that we have been considering, had not yet been visited by the wrath of **Homen,** that lord of volcanic fires to whose fury it afterward fell a victim. The description of that land given to Solon by Sonchis, priest at Sais; its destruction by earthquakes, and submergence, recorded by Plato in his "Timæus," have been told and retold so many times that it is useless to encumber these pages with a repetition of it. I shall therefore content myself with mentioning that the ten provinces which formed the country,[1] that Plato says Kronos divided among his ten sons,[2] were thickly populated, and that the black race seems to have predominated. We shall not tarry in **Zinaan,** "the scorpion," longer than to inquire if, perchance, the Egyptian goddess **Selk,** whose title was "the great reptile," *directress of the books*, whose office was principally in the regions of the

[1] Troano MS., part ii., plate v.
[2] Plato, *Timæus.*

Amenti—that is, in the "Lands of the West"—where she was employed in noting on the palm branch of Thoth the years of human life, was not a deification of the West Indies of our day.

GODDESS SELK.

Selk was also called the *lady of letters*, from which she appears to have been the *goddess of writing;*[1] and her emblem was placed over the doors of libraries, as the *keeper of books.*

What connection could possibly have existed, in the mind of Egyptian wise men, between a scorpion, the letters of the alphabet, and the art of writing, Egyptologists do not inform us. Still they did nothing concerning their symbols and their deities without a motive. In thus making *Selk* the goddess of writing, and symbolizing her as a scorpion, did they intend to indicate that the art of writing and knowledge of the books came to them from the "Lands of the West," and take the shape of the West Indies as emblem of said lands?

This suggestion seems plausible if we consider that they figured the land of *Psek*[2] as a scorpion, and that, from the general contour of the group of islands known to us as the West Indies, the **Mayas** called them **Zinaan,** the "scorpion."[3] But **Zinaan** means also an "accent," a "mark in writing." (See Plate V.)

As to the name *Selk*, it may have been suggested by the color of the black ink used in writing, or by the name of the large black scorpion quite abundant in Central America. **Eek**

[1] Wilkinson, *Manners and Customs*, vol. iii., chap. xiii.
[2] *Ibid.*, p. 169 (note). Champollion *le jeune*, *Panthéon*, plate xv.
[3] *Ubi supra*, Introduction, pp. xli–lx.

means "black" in **Maya.** If to designate the name of a goddess we prefix the word with the feminine article **X** (English *sh*), we have **X-Eek,** that may easily become *Selk*. **Ekchuch** is the name of the black scorpion. **X-Ekchuch** would be that of the female black scorpion. From it the name of the Egyptian goddess of writing and the connection of the scorpion with letters may easily be derived.

From **Zinaan** we set sail for the nearest seaport in **Mayach.** It is **Tulum,** a fortified place, as the name indicates, situated in lat. N. 20° 11′ 50″ and long. W. 87° 26′ 55″ from Greenwich. Its ruins, seen from afar, serve yet as a landmark to mariners navigating the waters of the eastern coast of the peninsula of Yucatan.

Proceeding thence inland, in a direction west eight degrees north, one hundred and twenty miles as the crow flies, we reach the city of **Chicĥen** whence we started on our voyage of circumnavigation.

VII.

It is well that we now return with a knowledge of the myths of the Hindoos and the Egyptians regarding creation. We shall need them to comprehend the meaning of the tableau over the doorway of the east façade of the palace. Many have looked at it since, toward the beginning of the Christian era, the wise Itzaes abandoned the city when it was sacked and devastated by barbaric Nahuatl tribes coming from the south. How many have understood its meaning, and the teaching it embodies?[1] Very few, indeed; otherwise they would have respected instead of defacing it.

Among the modern Americanists and professors of American archæology, even those who pretend to be authorities as to things pertaining to the ancient **Mayas** and their civilization, how many are there who understand and can explain the

[1] In order to thoroughly apprehend the full meaning of this most interesting cosmic relation, it is necessary to be versed in occultism, even as taught by the Brahmins and other wise men of India. Occultists will not fail to comprehend the teaching conveyed in this sculpture, which teaching proves that, in very remote ages, the **Maya** sages had intimate communications with those of India and other civilized countries.

lessons that the **Maya** philosophers in remote ages have intrusted to stone in this tableau, for the benefit and instruction of the generations that were to follow after them?

No one has ever ventured an explanation of it. And yet it contains no mystery. Its teaching is easily read; the explanatory legends being written in Egyptian characters, that, however, are likewise **Maya.**

If we ask the Brahmins to explain it, they will tell us: At the beginning of the first chapter of the "Manava-Dharma-Sastra"—a book compiled, according to Mr. Chézy,[1] from very ancient works of the Brahmins, about thirteen hundred years before the Christian era—we read: "*The Supreme Spirit having resolved to cause to come forth from its own corporeal substance the divers creatures, first produced the waters, and in them deposited a productive seed. This germ became an egg, brilliant as gold, resplendent as a star with thousands of rays; and in this egg was reproduced the Supreme Being, under the form of Brahma, the ancestor of all beings.*"[2]

An analysis of the tableau shows this quotation from the Brahministic book to be an explanation of it, although not quite complete. But we find the balance of the description in Eusebius's "Evangelical Preparations."

We are told that the Supreme Intelligence first produced the waters. The watery element is represented in the sculptures in **Mayach,** Egypt, Babylonia, India, etc., by superposed wavy or broken lines . These lines form the rim, or frame, of the tableau, surrounding it nearly, as the water encircles the land. It is well to notice that the upper line of water is opened in the middle, and that each part ter-

[1] Chézy, *Journal des Savants*, 1831; also H. T. Colebrooke.
[2] *Manava-Dharma-Sastra*, lib. i., Slokas 8–9.

minates in a serpent head; also, that the distance between said serpent heads is two-fifths of the whole line. Is this without significance? Certainly not. Everything has its meaning in the **Maya** sculptures. Did the learned men of **Mayach** know that the waters cover about three-fifths of the earth, the land only two-fifths? And why not? Do we not know it? Were not their people navigators? It may be asked, What is the meaning of the serpent heads at the extremity of the lines, symbol of water? Are they merely ornamental? By no means. They indicate that said lines represent the ocean, **kanah** in **Maya,** the "great, the mighty serpent;" image, among the **Mayas,** Quichés, and other tribes allied to them, as among the Egyptians, of the Creator, whose emblem (says Horapollo) was a serpent of a blue color with yellow scales. **Can,** we know, means "serpent," but **kan** is **Maya** for "yellow." **Kanah,** the ocean, might therefore be interpreted metaphorically "the powerful yellow serpent."[1] We read in the "Popol-Vuh," sacred book of the Quichés, regarding *Gucumatz*, the principle of all things, manifesting at the dawn of creation:[2] "All was immobility and silence in the darkness, in the night; only the Creator, the Maker, the Dominator, the *Serpent* covered with feathers, they who engender, they who create, were on the waters as an ever-increasing light. They are surrounded by green and azure; their name is **Gucumatz."** Compare this conception of chaos and the dawn of creation among the Quichés, with that of the Hindoos as we read of it in the "Aitarêya-A'ran'ya:"[3] "Originally this universe was only a *soul*. Nothing active or inactive existed. The

[1] See Appendix, note vii., p. 186.

[2] *Popol-Vuh*, lib. i., chap. i.

[3] H. T. Colebrooke, *Notice on the Sacred Books of the Hindoos, Aitarêya-A'ran'ya*, lib. ii., § iv.

thought came to Him, I wish to create worlds. And so He created these worlds, the water, the light, the mortal beings, and the waters. That water is the region above; the sky that supports it; the atmosphere that contains the light; the earth that is perishable; and the lower regions that of the waters."

On the first of the tablets inscribed with the cosmogony of the Chaldeans, found in the library of the palace of King Assurbanipal, at Nineveh, we read the following lines, translated by the late Mr. George Smith: "At a time when neither the heavens above nor the earth below existed, there was the watery abyss; the first of seed, the mistress of the depths, the mother of the universe. The waters clung together (covered everything). No product had ever been gathered, nor was any sprout seen. Ay, the very gods had not yet come into being." . . . On the third tablet it is related how "the gods are preparing for a grand contest against a monster known as *Tiâmat*, 'the depths,' and how the god *Bel-Marduk* overthrows *Tiâmat*."

My readers will forgive me for indulging here in a short digression that may seem unnecessary, but it is well to add to the proofs already adduced to show that, at some remote epoch, the primitive Chaldeans must have had intimate relations with **Maya** colonists; and that these were a great factor in the development of the civilization of the Babylonians, to whom they seem to have imparted their religious and cosmogonic notions. The names *Tiâmat* and *Bel-Marduk* add corroborative evidence to confirm this historical truth, since no language except the **Maya** offers such a natural etymon and simple explanation of their meaning.

Tiâmat, "the depths," is a **Maya** word composed of the four primitives, **ti, ha, ma, ti** (that is, **ti,** "there;" **ha,**

"water;" **ma,** "without;" **ti,** "land"), **Tihamati;** by elision, *Tihamat*, or be it *Tiâmat*, "everywhere water, nowhere land," the "deep."

As to the name *Bel-Marduk* (in **Maya**) it would read **Bel-Maltuuc;** that is, **Bel,** "occupation," "business;" **mal** is a particle that, united to a noun, indicates "the act of multiplying," of "doing many things;" **tuucul** is a "mass of things placed in order." **Bel-Maltuuc** or **Bel-***Marduk* would be a most appropriate name for one whose business seems to have been to put in order all the things that existed confusedly in chaos.

Mr. Morris Jastrow, Jr., in an article in the *Century Magazine* for January, 1894,[1] says that the word *tehom* occurs both in the cuneiform tablets and in Genesis with the meaning of "the deep," which is precisely its import in the **Maya** language—**te** or **ti,** "where;" **hom,** "abyss without bottom."

Returning to the comparison of the cosmogonic notions of the various civilized nations of antiquity, we find that Thales, like all the ancient philosophers, regarded water as the primordial substance, in the midst of which the "Great Soul" deposited a germ that became an egg, brilliant as gold and resplendent as a star with a thousand rays, as we read in the first book of the "Manava-Dharma-Sastra," and we see represented in the tableau over the door of the east façade of the palace at **Chichen.** (Plate XXIII.) In this egg was reproduced the Supreme Being under the form of Brahma, through whose union with the goddess **Maya,** the good mother of all gods and other beings, all things were created, says the "Rig-veda."[2]

[1] Morris Jastrow, Jr., "The Bible and the Assyrian Monuments," New York, *Century Magazine*, January, 1894.

[2] *Rig-veda*, Langlois' translation, sect. viii., lect. 3, h. ii., v. i., vol. iv., pp. 316–317.

The inhabitants of the islands of the Pacific entertained similar notions regarding creation. Ellis in his "Polynesian Researches" says:[1] "In the Sandwich Islands there is a tradition that in the beginning there was nothing but water, when a big bird descended from on high and laid an egg in the sea. That egg burst, and Hawaii came forth." They believe that the bird is an emblem of deity; a medium through which the gods often communicate with men.

It is well not to forget that the Egyptians also caused *Ptah*, the Creator, to be born from an egg issued from the mouth of *Kneph*, the ruling spirit of the universe, whose emblem was an enormous blue serpent with yellow scales; that is, the ocean.

The learned men of **Mayach** always described with appropriate inscriptions the notions, cosmogonic or others, or the religious conceptions that they portrayed in the sculptures; ornamenting with them the walls of their public edifices, not only to generalize them among their contemporaries, but to transmit them to future generations in a lasting manner. They did not fail to do it in this instance.

The legend on either side of the egg tells who is the personage seated therein. It is composed of the characters four times repeated, for the symmetry of the drawing, and to emphasize the meaning of the word, as well as to indicate the exalted quality of said personage. Champollion *le jeune* tells us that in Egypt this very combination of letters means "the engendered."[2] These letters emphatically belong to the alphabet of the **Mayas.** The sign , or be it, that stands for our Latin *M*, represented

[1] Ellis, *Polynesian Researches*, vol. i., chap. v., p. 100.

[2] Champollion *le jeune*, *Précis du Système Hiéroglyphique des Anciens Egyptiens.*

the contour of the peninsula of Yucatan. It is pronounced **ma** in Egyptian as in **Maya,** and means, in both languages, "place," "land." Why this sign, with that meaning, in Egypt? Can learned Egyptologists tell? In **Mayach** it is the radical **ma** of the name of the country; it is a contraction of **mam,** the "ancestor," the "earth." The sign , so frequent in all the ancient edifices of the **Mayas,** is the letter corresponding to our Latin *H*, with these and the Egyptians. If to these characters we add the letter *N*, forming the border, we have the word **mehen,** which in **Maya** means, as in Egyptian, the "son," the "engendered."[1] But **mehen** was the name of the serpent represented over the head of the god *Kneph*, the creator. According to Mr. Samuel Birch, said serpent was termed in Egyptian texts "proceeding from what is in the abyss." In the egg, behind the engendered, the scales of the serpent's belly form a background to the figure.

To complete the explanation of the tableau we must ask Eusebius's help. In his "Evangelical Preparations"[2] he tells us that the Egyptians "represented the Creator of the world, whom they called *Kneph*, under a human form, with the flesh painted blue, a belt surrounding his waist, holding a sceptre in his hand, his head being adorned with a royal headdress ornamented with a plume." Were I to describe minutely the figure within the egg, I could not do it better. Although much mutilated by iconoclasts, it is easy to perceive that once it was painted blue, to indicate his exalted and holy character; around the waist he wears a **puyut,** or loin cloth, and his head is still adorned with a huge plume, worn among the **Mayas** by personages of high rank.

[1] Pedro Beltran, *Arte del Idioma Maya.* Pio Perez, **Maya** dictionary.
[2] Eusebius, *Præp. Evang.*, lib. iii., p. 215.

Lastly, it is well to notice that there are *forty-two* rays around the cosmic egg. Those versed in the knowledge of the Kabbalah will say that the number of the rays, twenty-one, placed on each side of the egg, was not used arbitrarily, but as an emblem of the Creator, *Jehovah;* that, if we consider the numerical value of the Hebrew letters composing it, his name in numbers will read *Jod*, 10; *He*, 6; and *Vav*, 5; that is, 10, 6, 5,[1] the sum of which is $21 = 3 \times 7$, the trinity and the septenary.

The rabbis, says J. Ralston Skinner,[2] extol these numbers so beyond all others, that they pretend "that by their uses and permutations, under the cabalistic law of *T'mura*—that is, of permutation—the knowledge of the entire universe may be had."

The number of the assessors who, according to the Egyptians, assisted Osiris, when sitting in judgment upon the souls in Amenti, was, it will be remembered, 42; that is, 21×2. But these twenty-one rays on each side of the cosmic egg also call

[1] The reader's attention is here called to the following interesting facts which show the origin of the British foot-measure of dimension. The half of 1056 is 528. This number multiplied by 10 gives 5280, the length in feet of the British mile. By permutation 528 becomes 825. But 8.25 feet is the length of half a rod, whilst 5280×8.25 feet is the area in feet of one acre.

In the drawing of their plans the builders of the great pyramid of Egypt and those of the pyramids of **Mayach** made use of these numbers. All the most ancient pyramids in Yucatan are twenty-one metres high, the side of the base being forty-two metres. Their vertical section was consequently drawn so as to be inscribed within the circumference of a circle having a radius of twenty-one metres, whose diameter formed the base line of the monument.

[2] J. Ralston Skinner, "Hebrew Metrology," p. 6, *Masonic Review*, July, 1885. "For the ratio 113 to 355 multiplied by 3 equals 339 to 1065. The entire circumference will be $1065 \times 2 = 2130$, of which 213 is factor with 10. And 213 is the first word of Genesis; viz., *Rash*, or 'head,' from whence the entire book."

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to mind the twenty-one *prajapati*, or creators, mentioned in the "Mahabharata;" and the twenty-one words constituting the most sacred prayer of the followers of Zoroaster, still in use by the Parsis.

On each side of the Creator, outside of the lower line of the border of the tableau, is the figure of a monkey in a sitting posture and in the act of adoration. We learn from the "Popol-Vuh" that in his attempts to produce a *perfect man*, an intellectual creature, the Creator failed repeatedly, and each time, disgusted with his work, he destroyed the results of his early experiments; that at last he succeeded in making a human being nearly perfect, but yet wanting. This primitive race of man having grown proud and wicked, forgetful of their Creator, to whom they ceased to pay due homage, the majority of them were destroyed by floods and earthquakes. The few that escaped by taking refuge on the mountains were changed into monkeys.[1] This is perhaps the reason why simians were held in great veneration by the **Mayas.** (Plate XXIV.)

It is indeed worthy of notice, although it may be a mere coincidence, that, wherever **Maya** civilization has penetrated, there also ape worship has existed from the remotest antiquity, and does still exist where ancient religious rites and customs are observed.

In Hindostan, some nations hold the same belief concerning monkeys that we read of in the sacred book of the Quichés, to wit: "That formerly men were changed into apes as a punishment for their iniquities." The ape god *Hanuman*, who rendered such valuable assistance to *Rama* in the recovery of his wife *Sita* when she was abducted by *Ravana*,[2] is still held in

[1] *Popol-Vuh*, Brasseur translation, part i., chap. iii., p. 31.

[2] Valmiki, *Ramayana*, part i., p. 342, *et passim*. French translation by Hippolyte Fauché.

great veneration in the Asiatic peninsula and the island of Ceylon. Pompous homage is paid to him. The pagodas in which he is worshipped are adorned with the utmost magnificence. When in 1554 the Portuguese made a descent upon that island, they plundered the temple of the ape god *Thoth*, and made themselves masters of immense riches. I beg to call the attention of the reader to the name of this ape god, for whose ransom an Indian prince offered the viceroy of Goa seven hundred thousand ducats. It was likewise that of the "god of letters and wisdom," represented as a cynocephalus monkey, among the Egyptians. Is this also a coincidence? The **Maya** word **Thoth** means to "scatter" flowers or grain. Might it not mean, metaphorically, to scatter letters—knowledge? As symbol of the "god of letters" the cynocephalus ape was treated with great respect in many cities of Egypt; but at Hermopolis it was particularly worshipped,[1] whilst in the Necropolis of Thebes a spot was reserved as cemetery for the sacred monkeys, whose mummies were always placed in a sitting posture, as the bodies of deceased persons in **Mayach,** Peru, and many other countries in the Western Continent.

In the ancient city of *Copan*, in Guatemala, the cynocephalus was frequently represented in the sculptures of the temples, in an attitude of prayer. There, as at Thebes, those monkeys were buried in stone tombs, in which their skeletons have been found in perfect preservation.

Fray Geronimo Roman, a writer of the sixteenth century,[2] and other chroniclers, inform us that monkeys received divine worship in Yucatan under the names of **Baaɔ** and **Chuen,**

[1] Strabo, XVII., p. 559.

[2] Fray Geronimo Roman, *Republica de las Indias Occidentales*, lib. ii., cap. xv.

whose images are often found in the temples of the **Mayas,** in a kneeling posture (as in Plate XXIV.).

The ape was also held sacred in Babylonia. In Japan there is a sumptuous temple dedicated to monkey worship. It is said that the Japanese believe that the bodies of apes are inhabited by the souls of deceased grandees and princes of the empire. Is not this great veneration for monkeys a form of ancestor worship? The Darwinian theory of evolution does not seem to be so very modern, after all. The study of the first chapters of the "Popol-Vuh" will convince any one that some of the ancient **Maya** scientists had reached the same conclusions as some of the learned philosophers of our day regarding the unfolding of animated beings—of man, consequently. It would seem that Solomon had some reason in saying, and that we may repeat after him, "There is nothing new under the sun."[1]

There are many other interesting facts to be learned from the study of the sculptures that embellish the eastern façade of the palace at **Chichen.** But as they have no direct bearing on the object of our present investigation, we shall turn away from that edifice, and, taking a northern direction, indulge in an agreeable walk of half a mile, under secular trees, through the forest, to return to Prince **Coh's** memorial hall, whence we started; for we have yet to glean much information from its contents.

During our promenade, protected from the fiery rays of the tropical sun by the thick foliage overhead, enjoying the delightful coolness that perpetually prevails in the Yucatan forests, we let our thoughts wander. But they naturally revert to the tableau of creation and the strange facts it has revealed to us,

[1] Ecclesiastes, chapter i., verse 9.

and we ask ourselves: Did the **Mayas** receive all these teachings from the Egyptians, or the Chaldeans, or the Hindoos, as some want us to believe? If so, when and how? Or did **Maya** missionaries, abandoning their country as apostles of religion, civilization, and science, carry their knowledge among these various nations and impart it to them?

VIII.

The study of the atlantes that supported the table of the altar at the entrance of the funeral chamber is most interesting. In these, and in the portraits of personages carved on the pillars and antæ of the portico and the jambs of the doorway, the ethnologist can study the features of the ancient **Mayas,** and, perhaps, discover the race to which they belonged. Whatever this may have been, one fact is evident—the **Mayas** did not deform their skulls artificially, as did the inhabitants of Copan and Palenque. These, therefore, were not **Mayas.** Their mode of writing was not **Maya;** their language was most probably different from the **Maya;** consequently it is absurd to try to interpret the inscriptions left by them, as the late Professor Charles Rau,[1] of the Smithsonian Institution, Mess. Hyacinthe de Charancey[2] and Léon de Rosny, in France,[3] and others, have done. Being unable to read one

[1] Charles Rau, *Tablet of Palenque*, chap. v. *Aboriginal Writings of Mexico, Yucatan, and Central America.* Smithsonian Institution's publications.

[2] Hyacinthe de Charencey, *Essai de Déchiffrement d'un Fragment d'Inscription Palenquenne*, tom. 1, No. 3, Mars, 1876. *Actes de la Société Philologique*, p. 56.

[3] Léon de Rosny, *Essai sur le Déchiffrement de l'Écriture Hiératique de l'Amérique Centrale*, p. 13.

single sentence of those inscriptions, how can these gentlemen assert that they are written in the **Maya** language? Because a few characters resemble the **Maya**? What does that prove? English, French, Spanish, Italian, and other modern languages are all written with Latin letters: does that mean that they are one and the same?

It is not easy to surmise what common relationship can possibly be claimed to have existed between the squat-figured, coarse-featured, large-nosed, thick-lipped, flat-headed people, with bulging eyes, represented in the stucco bas-reliefs of Palenque, whose "heads, so very unusual, not to say unnatural," have been compared with those of the Huns;[1] or the short-statured individuals with round heads, oval faces, high cheek bones, flat noses, large gaping mouths, small oblique eyes, portrayed on the obelisks of Copan and Quirigua, that recall the Tartar or Manchu type (Plate XXX.); and the good-looking **Mayas**, whose regular features, lithe figures with well-proportioned limbs, finely formed heads, high foreheads, shapely noses, small mouths with firm thin lips, eyes open, straight, and intelligent, that we see pictured in fresco paintings or sculptured in low and high reliefs and statues. (Plates XXV., XXVI., XXVII.)

No one, surely, will presume to maintain that they belong to the same family or race, and that the difference in their appearance is due to unknown causes that have effected such remarkable changes at various periods of their national existence.

[1] William Burckhardt Barker, *Lares and Penates, or Cilicia and its Governors*, chap. iv. Plate XXIX.

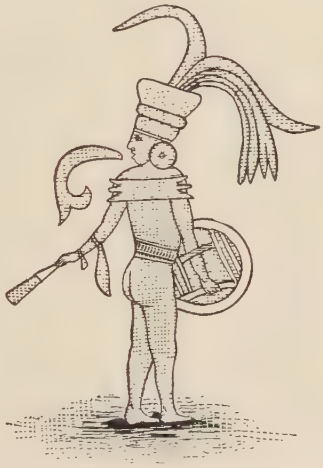
See Appendix, note viii.

John Ranking, *Historical Researches on the Conquest of Peru, Mexico*, etc., p. 275. According to this author the builders of Palenque were Mongols. (A. L. P.)

To-day all the distinct peculiarities of these various peoples are, to the eye of the careful observer, quite as noticeable, among their descendants, as of yore, notwithstanding the intermarriages that have inevitably occurred between the different races, particularly since the Spanish conquest.

Again, the atlantes and the bas-reliefs on the pillars show the mode of dress in vogue among the higher classes of the

Standard-bearer.



Mode of carrying shield among the **Mayas.**

FIGURES FROM FRESCOS IN PRINCE COH'S MEMORIAL HALL.[1]

Mayas in remote ages, the ornaments they wore, and many of their customs, whose identity with those of far-distant nations cannot be ascribed to mere coincidence. These may also guide the ethnologist.

For the present purpose, it will suffice to mention various practices observed at funerals both by the **Mayas** and the Egyptians. Among the figures that supported the table of the

[1] See the various plates from the fresco paintings in Prince **Coh's** Memorial Hall at **Chichen** (Plates XXXIX.–LI.).

altar, there were some intended to represent women. From these we learn that **Maya** matrons, to betoken grief, covered the right side of their face with their hair. Sir Gardner Wilkinson,[1] speaking of the funeral customs of the Egyptians, says: "Married women alone were permitted to wear the *magasies*, or ringlets, at the side of the face. The hair was bound at the end with a string, like the plaits at the back of the head, so as to cover part of their ear-ring."

Macrobius,[2] trying to explain this custom of Egyptian matrons, says it was in imitation of the images of the sun, in which that luminary was represented as a human head having a lock of hair on the right side of the face. This lock, he assumes, was emblematic of its reappearance after being concealed from our sight at its setting, or of its return to the solstice.

What explanation would he have given of the same custom being observed among the **Mayas,** had he known of it? That it existed there can be no doubt; the portraits of the two **Maya** matrons found among the atlantes of the altar are the best proof of it. (See Plates XXXI.–XXXII., which are photographs of them.)

The practice of tying their dress round their waist and of uncovering their breast when a friend died[3] was common both to the **Mayas**[4] and the Egyptians. The dead in Egypt were made to carry round their neck the vase, placed on the scale of

[1] Sir Gardner Wilkinson, *Manners and Customs*, etc., vol. iii., chap. xvi., p. 452; also vol. i., chap. xii.

[2] Macrobius, *Saturnaliorum*, etc., lib. i., 26.

[3] Sir Gardner Wilkinson, *Manners and Customs*, vol. iii., chap. xvi., p. 439.

[4] See picture of Prince **Coh** being prepared for cremation; also in *Sacred Mysteries*, p. 80.

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judgment, to indicate their good deeds.[1] The same custom obtained in **Mayach.** This we learn from the various statues of personages of high rank discovered at **Chichen** by the writer—that of Prince **Coh** and others. They invariably hold between their hands a vase placed on the abdomen. In **Mayach** this vase was typical of the Gulf of Honduras. Whence such strange customs among the Egyptians? Porphyry tells us[2] that in Egypt, "When the bodies of persons of distinction were embalmed, they took out the intestines and put them into a vessel, over which (after some other rites had been performed for the dead) one of the embalmers pronounced an invocation to the sun in behalf of the deceased." These intestines, with the other viscera, were deposited in four vases; each contained a separate portion. They were placed in the tomb with the coffin, and were supposed to belong to the four genii of Amenti, whose heads and names they bore.[3] These funeral vases were called *canopi*.[4] Sir Gardner Wilkinson asks, "Why call these funeral vases *canopi*, a word without an etymon in the Egyptian language?"[5]

For the answer we must come to America. In ancient Peru the *canopa* were household gods; but the Quichua offers no explanation of the name. If we want to know its meaning we must inquire from the learned men of **Mayach.** They will tell us that, in remote ages, their ancestors imagined that the vault of heaven was sustained on four pillars, placed one at each of the cardinal points, whose names were **Kan, Muluc, Ix,** and **Cauac;** that the Creator assigned the care of these

[1] Wilkinson, *Manners and Customs*, etc., vol. iii., chap. xvi., p. 470.
[2] Porphyry, *De Abstinencia*, lib. iv. 10.
[3] Wilkinson, *Manners and Customs*, vol. iii., chap. xvi., p. 481.
[4] *Ibid.*, p. 482.
[5] *Ibid.*, p. 490.

pillars to four brothers, whose names were **Kan-Bacab,** the yellow Bacab, who stood at the south; **Chac-Bacab,** the red Bacab, who occupied the east; **Zac-Bacab,** the white Bacab, to whom was intrusted the north; and **Ek-Bacab,** the black Bacab, whose place was the west. They were held in great veneration, and regarded as the genii of the wind.[1] These learned men will also inform us that those powerful genii were represented by four jars with narrow necks, surmounted by human heads,[2] which jars, during certain religious ceremonies, were filled with water, and called **Canob,** that is, the "Four," the "strong," the "mighty."[3] From the Maya **Canob** the Egyptians no doubt called *canopi* the four vases in which were deposited the entrails of the dead. Do not these four **Bacabs** recall the four gods of the Hindoo mythology who preside at the four cardinal points—*Indra*, the king of heaven, to the east; *Kouvera*, the god of wealth, to the north; *Varouna*, the god of the waters, to the west; and *Yama*, the judge of the dead, to the south?[4] Or the Four Mountains, *Sse-yo*, of the Chinese—the "four quarters of the globe," as they are wont to designate their country—*Tai-Tsong* being the *yo* of the East; *Sigan-fou*, that of the west; *Hou-Kowang*, that of the south; and *Chen-si*, that of the north?[5] Or, again, the four

[1] Landa, *Las Cosas de Yucatan*, p. 206, *et passim.*

[2] **Bac** means, in the **Maya** language, "to pour water from a narrow-mouthed vase." Pio Perez, **Maya** dictionary. Plate xxxiii.

[3] Cogolludo, *Historia de Yucathan*, lib. iv., cap. viii., p. 197. Edit., 1688.

[4] *Manava-Dharma-Sastra*, lib. 1, Sloka 87.

[5] *Chou-King*, chap. i. *Yoa-tien*, part i. These four mountains recall the four pillars that support heaven; that is, the four cardinal points of the **Mayas,** of the Hindoos, of the Chaldeans, and of the Egyptians. On a Stela of Victory of Thotmes III., in the Bulaq Museum, it is written: "I, Amon, have spread the fear of thee to the four pillars of Heaven." Do not the bags of Æolus, that contain the winds in Grecian mythology, recall the four bottles, or jars, of the **Bacabs?**

principal protecting genii of the human race among the Chaldeans,[1] whose names were: *Sed-Alap* or *Kirub*, who was represented as a bull with a human face; *Lamas* or *Nirgal*, as a lion with a man's head; *Ustur*, after the human likeness; and *Nattig*, with the head of an eagle?

These last were said by Ezekiel to be the four symbolical creatures which supported the throne of Jehovah in his visions by the river Chebar.[2]

In this connection also may be mentioned the four genii of Amenti, *Amset*, *Hapi*, *Tesautmutf*, and *Qabhsenuf*, said by the Egyptians to be present before Osiris while presiding in judgment; protecting, by their influence, every soul that entered the realms of the West. It was to these genii that a portion of the intestines, taken from the body of the deceased, was dedicated, and placed in the vase, or *canop*, which bore their respective heads, as we have already seen. If the name given to these vases by the Egyptians is not of **Maya** origin, it must be admitted that it is a most remarkable coincidence.

In **Mayach,** the brains, the charred viscera, and other noble parts, preserved in *red oxide of mercury*,[3] were deposited in stone urns, which were placed with the statues of the deceased, in superb mausolei, where they are found in our day.[4] Landa[5] and several other chroniclers tell us that the **Mayas** made statues of stone, wood, or clay, according to the wealth of the individual, in the likeness of the deceased, and, after cremating the remains, put the ashes in the head of said statues, which, for the purpose, had been made hollow.

[1] F. Lenormant, *Chaldean Magic and Sorcery*, p. 121.
[2] Ezekiel, chap. i., verse 10; chap. x., verse 14.
[3] See Appendix, note ix.
[4] See farther on Prince **Coh's** Mausoleum (Plate lvii.)
[5] Landa, *Las Cosas de Yucatan*, § xxxiii., p. 193.

In Egypt, likewise, they sculptured on the lid of the coffin, or fastened on it, a cast of the features of the person whose remains it contained.

After clearing from the altar the *débris* of the roof of the portico, that in falling had not only injured, but so completely buried it that it had escaped the notice of John L. Stephens and others who had visited the spot before us, we found that the atlantes and the bas-reliefs that adorned the upper side and the edges of the table had been brilliantly colored. The pigments used by the **Maya** artists were of such lasting nature that the colors were actually as bright as when they were laid on; and the vehicle or menstruum in which they were dissolved had deeply penetrated the stone without injuring the surface. Here was the confirmation of a very interesting fact that we had already discovered—that the **Mayas,** like the Hindoos,[1] the Chaldees,[2] the Egyptians,[3] and the Greeks, colored their sculptures and statues, and provided them with eyes and nails made of shell. Shall it be said that this is a mere coincidence, or shall we regard it as a custom transmitted from one nation to another; or, again, taught to the rest by the people who introduced among them the sculptor's art?

[1] Bishop Heber in his *Narrative of a Journey through the Upper Provinces of India*, vol. i., p. 386 ; vol. ii., pp. 430, 525, 530 ; vol. iii., pp. 48–49.

[2] Henry Layard, *Nineveh and its Remains*, vol. ii., part ii., chap. iii.

[3] Eusebius, *Præp. et Demons. Evang.*, lib. iii., chap. xi. See Appendix, note x.

IX.

The state of perfect preservation of the colors again reveals to us several most interesting facts, that come to add the weight of their evidence to the many other proofs we have already adduced, to show that, in remote ages, the **Mayas** entertained intimate relations with the other civilized nations of Asia, Africa, and Europe. From these we learn that, for instance, yellow was the distinctive color of the royal family, as red was that of nobility; and that blue was used in **Mayach,** as in Egypt[1] and Chaldea,[2] at funerals, in token of mourning, as it still is in Bokhara and other Asiatic countries.

> "But in that deep blue, melancholy dress
> Bokhara's maidens wear in mindfulness
> Of friends and kindred, dead or far away."[3]

Had the **Maya** sages, and the ancient philosophers in Chaldea and Egypt, found out what is well known to those who,

[1] Sir Gardner Wilkinson, *Manners and Customs*, vol. iii., chap. xvi., p. 442, *et passim.*

[2] Henry Layard, *Nineveh and Babylon*, pp. 375–557.

[3] Thomas Moore, *Lalla Rookh*, p. 74.

in our day, have made a study of the effect produced by colors on the nervous system of man and animals—that blue induces sadness and melancholy? Blue, from the color of the vault of heaven, was typical of holiness, sanctity, chastity, hence of happiness; it was then worn in **Mayach,** Egypt, and Chaldea during the period of mourning, in token of the felicity the soul, free from the trammels of matter and the probations of earthly life, was enjoying in realms beyond the grave. They believed that all things existed forever; that to cease to be on the earth was only to assume another form somewhere else in the universe, where dwelt the spirits of the justified—the *maxeru* of the Egyptians, that, translated in Maya, **xma-xelel,** means "without tears," "whole." Landa tells us that, to the time of the Spanish conquest, the bodies of the individuals who offered themselves, or were offered, as propitiatory victims to Divinity, as well as the altars on which they were immolated, were painted blue, and held holy.[1] We have seen these victims, painted blue, represented in the ancient fresco paintings. The image of **Mehen,** the engendered, that ancestor of all beings, seated in the cosmic egg, was painted blue; so was the effigy of the god *Kneph*,[2] the Creator, in Egypt; and the gods, the boats, the shrines, carried in the funeral processions, were likewise painted blue.[3] In Hindostan, the god *Vishnu*, seated on the mighty seven-headed serpent *Caisha*, the **Ah-acchapat** of the **Mayas,** is painted blue, to signify his exalted and heavenly nature. The plumes worn on the heads of the

[1] Landa, *Las Cosas de Yucatan*, chap. xxviii., p. 166.

"Y llegado el dia, juntavanse en el patio del templo, y si avia de ser sacrificado a saetadas, desnudavanle en cueros y untavan el cuerpo de azul," etc.

[2] Eusebius, *Præp. et Demons. Evang.*, lib. iii., chap. xi., p. 215.

[3] Sir Gardner Wilkinson, *Manners and Customs*, vol. ii., c. xiii., p. 400.

kings and queens of the **Mayas,** for the same reason, were blue, the king being the vicegerent and vicar of Deity on earth.[1] The ceremonial mantle of the highpriest was made of blue and yellow feathers, to indicate that in his office he partook both of the divine and the kingly.

In another work I have treated at length of the meaning which the **Mayas** attached to colors. The limits of this book do not allow for lengthy explanations on this subject; but a few words must be said about yellow and red, colors which have been held by all civilized nations of antiquity as distinctive of royalty and nobility of race.

The unearthing of the altar at the entrance of Prince **Coh's** funeral chamber has revealed the fact that among the **Mayas** yellow was the distinctive color of the royal family.

It is well known that throughout China the emperor and his family are the only persons allowed to wear yellow garments. Red is the other color set apart for the particular use of the imperial family.[2]

In the islands of the Pacific, the Sandwich Islands especially, yellow was likewise the distinctive color of royalty. The king alone had the right to wear a cloak made of yellow feathers.[3] "The cloaks of the other chiefs were adorned with red and yellow rhomboidal figures, intermingled or disposed in alternate lines, with sometimes a section of dark purple or glossy black."

In Thibet, the dress of the lamas consists of a long yellow robe, fastened by a red girdle, and a yellow cap surmounted by

[1] Is this the reason why the Egyptians also placed feathers alike on the heads of their gods and their kings?

[2] *Memoir of Father Ripa*, p. 71. - "Thirteen Years' Residence at the Court of Pekin." *Marco Polo Travels*, by Hugh Murray, in 1250, p. 74.

[3] William Ellis, *Polynesian Researches*, vol. iv., chap. vi., p. 119.

a red rosette.[1] The king of the lamas, the *Guison-Tamba*, when he travels, is carried in a yellow palanquin.[2]

In India, yellow and red are colors used in the worship of the gods. Yellow is set apart for Vishnu and Krishna and their wives. Widows who immolate themselves on the funeral pyre of their husbands, in the Suttee ceremony, have their bodies painted yellow with an infusion of sandalwood and saffron.[3] Yellow is likewise the color of the dress of the bonzes in Laos, Indo-China; and the priests officiating at the funerals of Siamese kings wear yellow robes.

Among Christians, even, yellow is the distinctive color of the Pontiff, whose seat is in the Solar City. The papal banner is white and yellow.[4] Several learned writers, whose opinion is authority on all matters pertaining to customs and manners of the ancient civilized inhabitants of Asia and Africa, in trying to account for the selection of yellow as distinctive color for the kings, pontiffs, and priests officiating at funerals of kings, have suggested that, as the emperors of China, like the kings in India, Chaldea, Egypt, and other countries, styled themselves "Children of the Sun," it was but natural that they should select for color of their own garments that of their father the Sun, and to make it the mark of their exalted rank, and the privilege of their family.

[1] M. Huc, *Recollections of a Journey through Tartary, Thibet, and China*, vol. i., chap. i., p. 22.

[2] *Ibid.*, chap. iv., p. 89.

[3] Abbé Dubois, *Description of the Manners of the People of India*, pp. 240–243.

[4] Cartaud de la Villate, *Critical Thoughts on Mathematics* (vol. i., Paris, 1752), says: "The Cardinal Dailly and Albert the Great, Bishop of Ratisbonne, distribute the planets among the religions. To the Christians they assign the Sun. This is the reason why they hold the Sun in great veneration, and why the city of Rome is styled the Solar City, and the cardinals wear dress of a red color, this being that of the Sun."

The selection of that color may, however, have an esoteric and more scientific origin; one pertaining to the ancient sacred mysteries, known only to the initiates who had been admitted to the higher degrees.

It is well to remember that the kings of **Mayach,** also, styled themselves "Children of the Sun," as did the emperors of Mexico and the Yncas of Peru.

We have seen that **Kan** was the name of the first Bacab,[1] the powerful genius to whom the Creator had entrusted, from the beginning, the keeping of the pillar that supported the sky on the south, the fiery region whence comes the greatest heat; hence **Kan,** for yellow, the color of fire, that direct emanation from the sun, **Kin,** the vivifying, the life sustainer, the GOD, without whom nothing could exist, and everything would perish on earth—that *God* who is, therefore, the visible image of the Creator.

Kan is but a variation of **caan,** "heaven," "that which is above," **caanal,** and also of **can,** "serpent," which was the emblem of the **Maya** Empire.

But **Can** is also the numerical "Four," the *tetraktis*, that most solemn and binding oath of the initiates into the mysteries. The number four, according to Pythagoras, who had learned from the Egyptians the meaning of numbers, represents the mystic name of the creative power. **Can,** again, is a copulative particle that, united to verbs, indicates that the action is verified frequently and with violence.[2] Hence the name **Kancab** for yellow or red clay, the dry land, upheaved from the bottom of the deep by volcanic fires, anthropomorphized in **Homen.**

[1] Landa, *Las Cosas de Yucatan. Ubi supra*, p. 86.
[2] Pedro Beltran, *Arte del Idioma Maya.*

According to Nahuatl cosmogony, "when *Omeyocax*, the Creator, who dwelt in himself, thought that the time had come when all things should be created, he arose, and from one of his hands, resplendent with light, he darted *four* arrows, which struck and put in motion *four* molecules, origin of the *four* elements that floated in space. These molecules, on being hit by the divine arrows, became animated. Heat, which determined movement in matter, was developed in them. Then appeared the first rays of the rising sun, which brought life and joy throughout nature."[1]

What conclusions are we to derive from the fact that the Egyptians, the Greeks, the Nahuatls,[2] and the **Mayas** assigned the number *Four* to the creative power? That the Chinese, other Asiatic, and Polynesian nations adopted, like the **Mayas,** as a distinctive badge for their kings and their religious chiefs, vicars of the Deity on earth, the yellow color, whose name in the **Maya** language, **Kan,** is but a variant of that of the numerical Four, or that of heaven, or that of the serpent, emblem of the Creator in Egypt, Chaldea, China, as in **Mayach?** In China, *Long* or *Ti-Hoang*, the *Tse-yuen*, the "engendered," who had the body of a serpent, is the protector and arranger of all things; and *Hoa*, the "god of life," of the Chaldees,[3] was represented as a serpent. I may quote in this connection the following remarks from Canon Rawlinson: "There are no means of strictly determining the precise meaning of the word (Hoa) in Babylonian, but it is perhaps allow-

[1] Lord Kingsborough, vol. ii., copy of a Mexican manuscript in the Vatican library, No. 3738. Compare with the recital of Creation in *Manava-Dharma-Sastra*, lib. i., Slokas 5–7.

[2] The origin of the Nahuatls is unknown, and a matter of discussion among Americanists. Were they Huns?

[3] Berosus, *Fragments*, l. § 3. Helladius, l. s. c.

able to connect it provisionally with the Arabic *Hiya*, which is at once 'life' and 'serpent,' since, according to the best authority, there are strong grounds for connecting *Hea* or *Hoa* with the serpent of the Scripture, and the paradisiacal traditions of the tree of knowledge and the tree of life."[1]

Will it be argued that this widespread symbol of the Creator is but a natural consequence of the working of various cultivated minds, pondering over this same subject and reaching identical conclusions? We must not lose sight of the fact, before answering this question in the affirmative, that in **Mayach** alone the name of the serpent **can,** and the numerous meanings of the word, form a pandect. Is it not, then, probable, that the **Mayas,** having conceived the idea from the geographical outlines of their country, which figures a serpent with inflated breast, spread the notion among the other nations with which they had intimate relation, in whose territories they established colonies?

There is much to be said, that is interesting, on the red color as symbol, and its use as mark of nobility of race among all civilized nations of antiquity, in Asia, Polynesia, Africa, and America. The subject seems directly connected with the object of our present investigations, since we are told by Mr. Piazzi Smyth, the well-known Egyptologist, that the great Egyptian Sphinx was originally painted *red.* Judging from the royal standards represented in fresco paintings in Prince **Coh's** Memorial Hall; from the tint prevalent on the façades of the palaces of the **Mayas,** and that of the floors in castles

[1] Such is the knowledge of the majority of the great scholars whose works are accepted as authority on historical questions. In this case Canon Rawlinson, in his biased ignorance, has been teaching a greater truth than he imagined. But let it be said to his credit—he has not done it on purpose, for he did not dream of it.

and temples, *red* was the distinctive color of nobles and warriors. It was in early times the symbol of nobility among the Egyptians, who styled themselves *Rot-en-ne-Rôme*, a name having the same meaning as *kar* or *cara* in the language of the Caras of the West Indies and northern coast of South America, and that of those Carians, once the terror of the inhabitants of the littoral of the Mediterranean, and who finally established themselves on the western coast of Asia Minor; that is, of men *par excellence*, of "brave men." Was it because their ancestors came from the country of the red men in the West, that in their paintings they invariably painted their skin a reddish brown, as did the **Mayas?** From remote antiquity to our day, among all nations civilized or savage, red has been and is typical of courage, war, contention; and, by contrast, of prayer and supplication.

That the red color in the "Lands of the West" was the distinctive mark of warriors and of power, there can be no doubt. All the chroniclers of the time of the Spanish conquest tell us that where the hosts of natives opposed the invaders and confronted them in battle array, their faces and bodies were painted red.[1] To this day the North American Indians, particularly when on the warpath, daub their faces and bodies with red paint.

Plinius[2] speaks of Camillus painting his face and body red, before entering Rome, on returning victorious after the expulsion of the Gauls from Italy by the troops under his command. It was customary for Roman soldiers to paint their bodies red in token of their bravery. The same author also

[1] Cogolludo, *Hist. de Yucathan*, lib. i., chap. ii., p. 6 ; lib. ii., chap. vi., p. 77, *et passim.*

[2] Plinius, *Historia Nat.*, xxxiii. 7.

says that one of the first acts of the censors on entering upon their duties was to paint the face of Jupiter with minium, such being the practice on every high festival day.

In Egypt, the god *Set*, the enemy of Horus, was styled "the very valiant." He was painted red. At Ombos he was worshipped as the evil principle of nature, under the name of *Nubti*, a word for which the **Maya** affords this very natural etymon: **nup,** "adversary;" **ti,** "for." He was the chief god of the warlike Khati.

The possession of land and wealth has always been the privilege of the strongest and the most daring; of the warriors, who, wrongly or rightly, possessed themselves of the property of the conquered, and appropriated it to their own use. In the distribution of spoils, the chiefs never failed to set apart for themselves the largest share. At first, these chiefs were elective. They were chosen on account of their superior physical strength and their prowess in battle. Having acquired wealth, they paid men to fight under their leadership. To insure their power and authority, even over their own followers, they contracted alliances with other leaders, so that they might help each other in case of necessity. Thus they formed a privileged class, the Nobility, that by and by claimed to be of a nature superior to that of other men. They justified that claim by close obedience to the law of selection. Red, color of the blood shed on the battle-field, became the distinctive color of "nobility of race," of "brave and valiant man," of "man *par excellence;*" therefore, emblematic of power, strength, dominion.

All historians say that red in Egypt was the symbol of nobility of race. Landa[1] says it was customary with the aborigines

[1] Landa, *Las Cosas de Yucatan*, pp. 117–185.

of Yucatan, both male and female, to adorn themselves with red paint. According to Du Chaillu,[1] the Fans of equatorial Africa, who have so many customs strangely identical with those of the ancient **Mayas**—even that of filing their front teeth like a saw—paint themselves red, men and women.

Herodotus[2] asserts that the *Maxyes* (**Mayas ?**), a people dwelling to the westward of Lake Triton, in Libya, daubed themselves with vermilion.

Molina, in his vocabulary of the Mexican tongue, at the word *Tlapilli*, explains that whilst its primary meaning is "to paint in red color," it also signifies "noble," "ancient," and that *Tlapilli eztli* implies, metaphorically, nobility of blood and family.

Garcilasso de la Vega,[3] Cieza de Leon,[4] Acosta,[5] and other writers on Peruvian customs and manners, inform us that the fringe and tassel of the *Llautu*, royal headdress of the Yncas, were made of fine crimson wool.

Mr. William Ellis asserts[6] that the *Areois* of Tahiti, in certain religious ceremonies, painted their faces red; that "the ceremony of inauguration, answering to coronation among other nations, consisted in girding the king with the *Maro Úru*, or sacred girdle of red feathers, which identified him with the gods.[7]

The prophet Ezekiel mentions the figures of red men pictured

[1] Du Chaillu, *Explorations and Adventures in Equatorial Africa*, pp. 94, 104–107, *et passim.*

[2] Herodotus, *Hist.*, lib. iv. 19.

[3] Garcilasso de la Vega, *Commentarios Reales*, part i., lib. i., cap. 22; lib. vi., cap. 28.

[4] Cieza de Leon, *Cronica*, cap. 114.

[5] Acosta, *Historia de las Indias Occidentales*, lib. iv., cap. 12.

[6] William Ellis, *Polynesian Researches*, vol. i., p. 180.

[7] *Ibid.*, vol. iii., chap. iv., p. 85.

on the walls of the edifices at Babylon, similar to the human figures found on those of the tombs in Hindostan and Etruria. In Egypt, the god *Atum*, emblem of the setting sun, was painted red. The Egyptians regarded him as the creator of all things visible and invisible. Were we not told of it by the writers on Egyptian manners and customs, we would learn it from the meaning of the name in the **Maya** language—**Ah-Tum ;** literally, "he of the new things." Here again red is symbolical of power—might.

According to Sir Gardner Wilkinson,[1] Egyptologists are not positive as to the manner in which the name written with the initial letters *A* and *T* should be read. It is sometimes interpreted *T-Mu*. The paintings in the tombs where he is represented in a boat in company with Athor, Thoth, and Ma, the goddess of truth,[2] show that he filled an important office in the regions of Amenti.

If we accept *T-Mu* as the correct reading of the hieroglyphs that form his name, then that god must have been the personification of that continent which disappeared under the waves of the ocean, mentioned by Plato and other Greek writers as Atlantis. The **Mayas** also called it *Ti-Mu*, the country of *Mu*, a name that the Greeks knew equally well, as we will see later on. Do we find here the explanation of why the Egyptians figured *Atum* in a boat, holding an office in the West, and painted him red, the color of the inhabitants of the countries with which they were most familiar, and of which they kept the most perfect remembrance ?

The same motive may have influenced the Hindoo philoso-

[1] Sir Gardner Wilkinson, *Manners and Customs*, vol. iii., chap. xiii., p. 178.

[2] These names are **Maya** words expressive of the attributes imputed to these gods by the Egyptians.

phers when they painted with red *Ganesha*, god of prudence, of letters and science. By this they perhaps wished to indicate that men of that color, coming from Pátála, the antipodes,[1] imported to India, with civilization, the knowledge of letters, arts, and sciences.

In Polynesia, red is still regarded by the natives of the islands as a favorite color with the gods. William Ellis says "that the ordinary means of communicating or extending supernatural powers was, and still is, the red feather of a small bird found in many of the islands, and the beautiful long feathers of the Tropic or man-of-war bird."[2]

We are told that when kings, chiefs, and nobles died they were deified, became the minor gods, watching over the destinies of mankind, and the mediators between man and the Godhead. The red color seems to have continued to be symbolical of their new powers, as it had been of their authority on earth. This may possibly account for the custom, prevalent in **Mayach,** Polynesia, and India, of devotees stamping the impression of their hands, dipped in red liquid, on the walls of the temples, of the sacred caves, and other hallowed places, when imploring some benefaction from the Deity.

[1] *Mahabharata-Adiparva*, Slokas 7788, 7789 ; also *Bhagavata-Purâna*, ix., xx. 33. See Appendix, note xi.

[2] William Ellis, *Polynesian Researches*, vol. ii., chap. ix., p. 260.

Although there is much to be said in connection with this interesting fact, which is one of the many vestiges of the **Mayas'** presence among the Polynesians, I will simply remark, at present, that in Egypt the feather was the distinctive adornment of the gods and kings, as in **Mayach** it was of the kings, pontiffs, nobles, and warriors, differing in color according to their rank and their more or less exalted position ; as is yet in China the button and the peacock feather ; that the **Maya** name for feather is **Kukum,** the radical of which, **Ku,** is the word for the Supreme Intelligence ; and that *Khu* in Egyptian means "Intelligence," "Spirit," "Light," "Manes."

This most ancient and universal belief, that the inferior gods—that is to say, the glorified spirits of eminent men and women—are mediators between the Divinity and earth's inhabitants, has survived to our day, and is still prevalent with millions of human beings. The Church of Rome teaches this doctrine to her followers. Her Fathers and Doctors received it from the Greek philosophers, several of whom held that "each demon is a mediator between God and man."[1] Many festivals have therefore been instituted by the Church in honor of the saints, who, the faithful are taught to believe, convey their prayer to the Almighty.

True, these do not, as the devotees in some temples in India still do, stamp the red imprint of their hands on the walls,[2] to remind the god of their vow and prayer; but they fasten votive offerings made of gold, silver, copper, or wax, according to the worshipper's means, to the image and to the altar of the saint invoked.

Such votive offerings, made of clay, are found scattered most abundantly round the altars in the temples of the ancient **Mayas,** or buried in the ground at the foot of the statues of their great men.

It is well known that no two individuals have hands of exactly the same size or shape; that the lines in the palms differ in every person. The red impress of the hand, on that account,

[1] Plato, *Simpos*, vol. iii., pp. 202–203 (edit. Serrain). St. Clement of Alexandria, *Stromata*, v., lib. c., p. 260 (edit. Potter), in admitting that the good demons were the angels, stated the opinion of many Christians of his time; and Dionysius Areopagite, in his *Celestial Hierarchy*, chap. x., § 11, says: "All the angels are interpreters and messengers of their superiors; the most advanced, of God who moves them, and the others as they are moved by God."

[2] Account of General Grant's visit to the Maharajah of Jeypoor, New York *Herald*, edition of April 12, 1879.

came to be regarded as a private seal, a mark of ownership.[1] As such it was used from time immemorial by the **Mayas,** in whose temples and palaces can yet be seen numerous red imprints of hands of various shapes and sizes. Such impressions being met with in all places in Polynesia and in India where other vestiges of the **Mayas** are found, may serve as compass to guide us in following their migrations over the vast expanse of land and sea, and to indicate the ancient roads of travel. In time the red color, used in thus recording invocations to the gods and registering the rights of ownership, came to be accepted as legal color for seals in public and private documents. The Egyptians made use of a red mixture to stamp the imprint of their personal seals on the doors of tombs, of houses, and of granaries, to secure them.[2]

Red seals are used by the Mongol kings on all official documents.[3] This custom of using materials of a red color to seal all important and legal documents has reached our times; it still obtains among all civilized nations.

The foregoing facts tell us, it is true, of the adoption of the red color, among all civilized nations of antiquity, as symbol of nobility of race and of invocation—devotees using it in recording their vow or prayer when imploring the benison of the gods on themselves or their homes; also of its being employed in seals as mark of ownership, hence of dominion over the objects thus sealed; but nowhere is any mention made of the people among whom the custom originated, nor why it came to be the symbol

[1] Henry R. Schoolcraft, "On the Red Hand," *apud* J. L. Stephens, *Incidents of Travels in Yucatan*, vol. ii., p. 476, Appendix.

[2] Sir Gardner Wilkinson, *Manners and Customs*, vol. iii., chap. xvi., p. 437.

[3] M. Huc, *Recollections of a Journey through Tartary, Thibet, and China*, vol. i., chap. viii., p. 182.

of acts so dissimilar as the assertion of power, might, and dominion, and the recording of a prayer and a supplication. It is again from the **Mayas** that we may learn the cause of this seeming antithesis; the various meanings of the single **Maya** word **chac** afford a complete explanation.

Chac is the **Maya** word for "red." **Chaac** is the rain-storm, and the thunder, that powerful and terrible genius that produces the rain which brings fertility to the earth. This giant, this **Chac,** was held as the "god of rain," "the god of plenty," "the keeper of the fields," in whose honor the great festival, called **Tupp-Kak,** "the extinguishment of fire," was celebrated in the month of **Mac,**[1] when the priests, assisted by the **Chacs,** their aids, implored his blessing in the shape of abundant rains, to bring forth the crops and produce plenteous harvests, hence joy and happiness to the people.

Here, then, we find the reason why the color red was at the same time the symbol for violence and for supplication or prayer. It typified the violence of the thunder, the god of rain, and the supplications of his priests that he should grant a bountiful harvest that would insure happiness to his worshippers.

The cross was his emblem.[2]

[1] Landa, *Las Cosas de Yucatan*, § xl., p. 252.

This month of **Mac** began on the 13th of our month of March, and ended on the 2d of April.

[2] Aug. Le Plongeon, *Sacred Mysteries*, etc., p. 128, *et passim.*

X.

The following invocation to the god of rain was made known for the first time to students of American antiquities by the learned Abbé Brasseur in his Chrestomathy.[1] He tells us he had it from a native, while at the hacienda of **X-Canchakan.** It is one of the many ancient prayers yet extant among the natives, who still repeat them when, in the obscure recesses of the forests, or in the depths of the dark, mysterious subterranean caves with which the country is honeycombed, they perform some of the antique rites of the religion of their forefathers.[2]

As published, the invocation, adulterated by the interpolation of Christian words taught the natives by the Catholic priests, despoiled of its archaic form, loses much of its interest. The individual who translated it for the Abbé, either did it very carelessly, or purposely did not interpret all the words, or was very illiterate. As presented it is stripped of its most

[1] Abbé Brasseur, "Chrestomathie," in his *Eléments de la Langue Maya*, Troano MS., vol. ii., p. 101.

[2] Alice D. Le Plongeon, *Here and There in Yucatan*, pp. 88–89.

instructive features, which relate to certain religious practices in use among devotees in olden times. Although the learned Abbé says he has tried to improve the translation, it is certain that he himself is far from having apprehended the true meaning of the **Maya** words. As for Dr. Brinton—who in his books poses as authority on all matters pertaining to the **Mayas** and their language, and is very prone to criticise others [1]—by rendering *verbatim*, in English, the French abbé's version,[2] he has conclusively demonstrated that he does not understand the context of the prayer better than Brasseur, who, he affirms, "knew next to nothing about **Maya.**" [3]

On our return to Yucatan in June, 1880, Señor Dn. Vicente Solis de Leon, one of the present owners of the hacienda of **X-Canchakan,** within the boundaries of which are situated the ruins of the ancient city of **Mayapan,** invited Mrs. Le Plongeon and myself to visit the remains of the famous abodes of the powerful king **Cocom,** and of his descendants until the year 1446 of the Christian era, when, according to Landa, the lords and nobles of the country, with the chief of the **Tutuxius** at their head, put to death the then reigning **Cocom** and his sons, sacked his palace, and destroyed by fire his city and stronghold, after removing the libraries and other precious things from the temples and private dwellings.[4]

Being at **X-Canchakan,** I met a native, Marcelo **Canich,** an old Mayoral who had lived for more than forty years on the

[1] Dr. Brinton presumes to criticise, without adducing his reasons for so doing, the assertion made by the author that the ancient **Maya** architects made use, in the construction of their edifices, of a lineal measure identical with the metre. For an answer to this unfounded criticism, see Appendix, notes xii. and xiv.

[2] D. G. Brinton, *Essays of an Americanist*, p. 167.

[3] *Ibid.*, p. 261. For a reply to this assertion, see Appendix, note xv.

[4] Landa, *Las Cosas de Yucatan*, chap. viii., p. 50.

hacienda. He had a clear remembrance of John L. Stephens and his companions Messrs. Catherwood and Cabot. He also remembered well Abbé Brasseur, to whom he had recited the invocation to the god of rain. When he repeated it to me, notwithstanding the admixture of Christian ideas, I saw in it not only one of those archaic prayers that continue to live in the memory of the natives, but that it contained most interesting information, and the explanation of certain ceremonies that the ancient sculptors have so graphically portrayed in their bas-reliefs.

Some months later we again established our residence in **Uxmal,** that ancient metropolis of the **Tutul-Xius.** While there, the head man of the laborers who accompanied me was the late Dn. Lorenzo **Pacab.** He was a lineal descendant of the kings of **Muna.** His commands, given in a soft low voice, were instantly obeyed by the men. He understood Spanish, was fond of reading, but hated to speak the tongue of the destroyers and persecutors of his race. He himself had cruelly suffered at the hands of the white man. Still, when he died, so highly respected was he by his townfolk, that they honored his remains with as grand a funeral as had taken place for many years in **Muna;** the principal inhabitants, white as well as native, accompanying his body, reverentially, to its last abode.

I do not remember having ever seen him laugh. Sometimes a sad, bitter smile would play upon his lips, when allusion was made to the history of his people. Notwithstanding the color of my skin, a great friendship sprang up between us—a true, sincere attachment. He was well informed concerning the traditions, antique lore, customs, and religious rites of his ancestors. I could seldom induce him to speak on that subject,

to him so replete with painful, cruel memories. Only when I pointed out to him the strange similarity of the customs and manners of ancient **Mayas** and those of ancient Egyptians, Chaldees, and other historical nations of antiquity, would he relax from his habitual secrecy, and ask me questions that, to my mind, were like the lifting of a veil hung over a bright panorama.

When I showed him the invocation as given to me by **Canich,** he smiled, and passed his pencil, without speaking, over the words referring to Christian ideas.[1]

Invocation to the God of Rain.

Tippen lakin yumé ti ú canté tzil cáan, ti ú canté tzil luúm, cú lubúl in ŧhan ti cancan xotŧhol, ti ú kab yumbil.

When the master rises in the East, the four parts of heaven, the four corners of the earth, are shattered, and my broken accents fall in the hands of the Lord.

Ú likil muyal lakin, ti nacahbal chumuc ti cánil Ahtepal, ti oxlahun taz muyal, Ahtzolan, Kan chac; ú páatahbal yum tzibol ul-laahbalob Ahtzolan, Kanchéob ti cilich ɔami balché, yetel ú cilich yacunah ti yumtzilob, Ahcanan colob utial ú ch̄aob

When the cloud rises in the East, and ascends to the centre where sits the Orderer of the thirteen banks of clouds, King **Ahtzolan,** the "tearer," the "yellow thunder," where the lords who tear await the coming of **Ahtzolan,** then the keeper of the troughs wherein is fermenting the precious

[1] I present here, side by side, the **Maya** text and my own English translation. Dictionary in hand, **Maya** students will be able to verify its accuracy.

ú cilich ɔabilah, tu cilich noh yumbil.

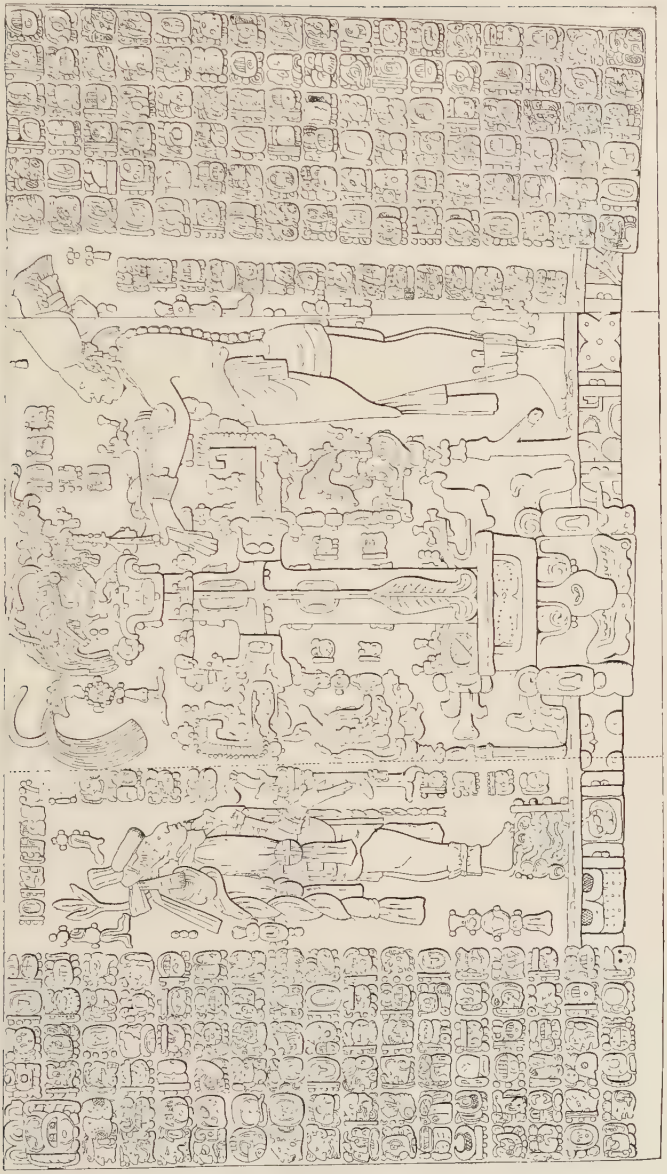
balché, full of love for the lord's tearers, "guardians of the crops," presents the holy offerings that they may place them in the presence of the Most High, whom they reverence as a father.

Cin kubic ú zuhuy ch̄ii-ch̄il yetel in cilich yacunahil; tech bin yanac á pactic, en ti ú xoth̄ol maah kintzil; cin katoltic á putic á cicith̄an tu uolol á puczikal ca kubic a cilich yacunah á ch̄ic Zuhuy ɔabilah; bay-tumen payben utial kubic ti ú Kab Yumbil.

I also offer the virgin bird with my holy love. Thou wilt look at me when I cut my privities, I who beg thy blessings with my heart full of love for thee, and ask thee to accept my precious offerings and place them in the hands of the Most High.

The mutilation of the devotee by his own hand, and his prayer that the gods should look upon him whilst he performs the operation, recall vividly the practices in use among the Phœnicians and the Phrygians during the orgiastic rites, and their worship of the goddess Amma (Agdistis), the "great mother of the gods," **Maïa,** when young men were wont to make themselves eunuchs with a sharp shell, crying out at the same time, "*Take this, Agdistis.*"[1] Herodotus[2] tells us that at the feast of Isis, at Busiris, "after the sacrifices, men and women, to the number of several myriads, beat themselves—in honor of what god, it would be impiety to say. The

[1] Max Duncker, *History of Antiquity*, vol. i., p. 531.
[2] Herodotus, *History*, lib. ii., lxi.



Carians established in Egypt do still more. They stab themselves on the forehead with knives."

Landa[1] informs us that "the men in Yucatan made offerings of their own blood, and inflicted the most cruel treatment on their own persons, to propitiate the gods and beseech their favor. These sanguinary acts of piety that formed part of the religious observances of the Nahuatls, when introduced by them among the **Mayas,** were looked upon by the latter with great abhorrence, as acts unworthy of intelligent beings, foreign to the religion of their fathers, and distasteful to the gods. We may here record another singular coincidence. The worshippers of Siva, the Hindoo god of destruction, and those of his wife, the cruel goddess Kali, are wont to torture themselves to do homage to these divinities by drawing a rope through their pierced tongue,[2] as we see in the sculpture from **Manche,** now in the British Museum. (Plate XXIX.)

The invocation to the god of rain affords, also, an explanation of the subjects represented on the tablets of the altars in the temples of **Nachan** (Palenque), a city which seems to have been sacred to the god of rain, symbolized by an image of the Southern Cross. This special worship would seem to indicate that the inhabitants of that country were agriculturists. The analysis of the tablet represented in the illustration strengthens this presumption. (Plate XXXIV.)

A knowledge of the symbolism in vogue among ancient **Maya** adepts, together with the text of the invocation, gives us a clear understanding of the meaning of the sculptures on the said tablet.

[1] Landa, *Las Cosas de Yucatan*, pp. 160-162.

[2] William Ward, *A View of the History, Literature, and Religion of the Hindoos*, pp. 282–284.

There can be no question as to the central figure representing a cross, image of the constellation known as the Southern Cross. When at the beginning of the month of May this appears perpendicular over the horizon, the husbandman knows that the rainy season is near at hand. He then prepares to sow the seed for the next crop. This is why, in all times and in all countries, the cross has been regarded as harbinger of the regeneration of nature, and the sign of the life to come; and why the **T**, *tau*, in Egypt, was placed in the hands or on the chest of all mummies.

This symbol, so common in the sculptures and temples of Palenque, sacred to the gods of rain, is of very rare occurrence in those of Yucatan, whose inhabitants were navigators, hence worshippers of the mastodon, god of the sea, whose image adorns their palaces, sacred and public buildings.

The **Maya** meaning of **Ti-ha-u,** name of the sign **T**, is, "This is for water;" and the main ornament, , on the headdress of the priest standing on the right, or east, side of the cross, is the well-known symbol of water, emblem of the divinity to whom he ministers.

On each side of the cross stands a human figure; that of a man on the right, that of a woman on the left. They are emblematic of the dual forces of nature.

As in the tableau represented in plates vii. and viii. of the Codex Cortesianus, herein reproduced (Plates LV.–LVI.), the male principle, **Cab,** the "world," the "ancestor," is pictured facing the east, holding in his hand the sign of life, **Ik** three times repeated, so in the Palenque tablet the male, he who fecundates, is placed to the right (that is, the east), whence the "Lord," life-giver and sustainer, the *Sun*, rises every morning to animate and give strength to all nature.

As again in the tableau of the Cortesianus, the female principle, **Ik mamacah,** the "life nullifier," "she who causes life to disappear," is placed to the left, so in the Palenque tablet the female, the generator, is likewise placed to the left (that is, the west), where every evening the sun disappears, leaving behind him darkness, in which generation takes place. The badge on her arm, a circle with its perpendicular and horizontal diameters intersecting each other, image of the mundane cross, is the symbol of the impregnated virgin womb of nature,[1] hence of the life to come; while her headdress is adorned with leaves, emblem of the life that has come.

Both are making offerings to their god: the priest presents a young bird; the priestess, a full-grown plant with its roots, trunk, leaves, flowers, and fruit. We are told that they are the **chacs,** keepers of the troughs in which the sacred **balché** is fermenting.[2]

It is well to recall here what Father Cogolludo,[3] quoting various authors who wrote regarding the Conquest and the customs and religion of the natives, says respecting the cross as symbol of the god of rain:

"Gomara, speaking of the religion of the people of the island of Cozumel, says: . . . 'Near by there was a temple that looked like a square tower, in which they kept a very

[1] See Appendix, note xiii.

[2] The **balché** was a fermented liquor made of honey and the bark of the balché tree steeped in water. It was used to make libations in the sacrifices to the gods, and in all religious rites—as the wine is used at the mass in Catholic churches. Does not this sacred balché of the **Mayas** bring to mind the *soma* of the Hindoos, made from the *Asclepias acida* and from the *Sarcostemma acidum;* or the amṛta, the divine beverage of the Indian gods; or the nectar that Homer tells us the beautiful Hébé dispensed to the gods of Olympus?

[3] Cogolludo, *Hist. de Yucathan*, lib. iv., cap. ix., pp. 200-202.

famous idol. At the foot was an enclosure made of stone and mortar, highly finished with battlements. In the middle of this existed a stone cross ten palms high, which they regarded and worshipped as the *god of rain;* because when it did not rain, and the water was scarce, they went to it in procession and with great devotion. They made offerings of *quails* that had been sacrificed, in order to allay its wrath against them with the blood of this small bird; after which they held it certain that rain would soon fall.'" . . . "Torquemada says, that after the Indian Chilam Balam showed them the symbol of the *cross*, they regarded this as the *god of rain*, and felt certain that they would never be in want of rain whilst they devoutly asked it of the cross." . . . "Dr. Yllescas, in his Pontifical (lib. 6, chap. 23, § 8), also says that they had a god, in the shape of a *cross*, which they regarded as the *god of rain.*" . . .

Without a knowledge of the **Maya** language and of the symbolism of the **Maya** occultists, it would be well-nigh impossible to understand why a *quail*, a bird, in full plumage, is figured perched on the top of the cross; why the cross is planted on a skull; why devotees offered sacrifices of birds to the god of rain. The explanation, however, is most simple. The bird on the top of the cross typifies the seed deposited in the ground at the beginning of the rainy season, and placed in the keeping of the god of rain, invoked as protector of the fields. **Chiich** is the **Maya** generic name for "bird;" but it also means "seed," and "to gather one by one grains that have been scattered," as birds do in the fields, robbing the owners of both the seed and the crops. What, then, more natural than to offer their enemies in sacrifice to the god, to the **Yumil col,** the lord of the crops? This is why they

made offerings of birds, those destroyers of the crops, those robbers of the seed, to the protector of the fields.

The cross being planted on a skull simply indicates that from death springs life; that the seed symbolized by the bird on the top of the cross must first become decomposed in the ground before coming again to life in the shape of a plant.

It is well to notice that all the ornaments that, besides the text, adorn the tablet, are either leaves, flowers, or some other parts of the living plant, showing that the temple, where it was placed, was dedicated to the god, protector of agriculture.

XI.

Let us revert to our inquiry concerning the customs observed at funerals by both **Mayas** and Egyptians. We will examine one or two so remarkable that they cannot be honestly attributed to mere coincidence.

We have seen that in **Mayach,** as in India, Chaldea, Egypt, and many other countries, a certain kind of ape was held sacred; its worship being, no doubt, closely related to that of ancestors. But how came the cynocephalus to be connected in Egypt with the rites of the dead? This species of monkey is not a native of Egypt, but is of Central America, where it is very abundant.

Thoth, the god of wisdom and letters, was the reputed preceptor of Isis and Osiris. He was supposed to hold the office of scribe in Amenti, where his business was to note down the actions of the dead, and present or read the record of them to Osiris while sitting as judge of the lower regions. Thoth, in that capacity, is represented as a cynocephalus monkey, in a sitting posture. He is thus frequently portrayed seated on the top of the balance in the judgment scenes, and

regarded as the second of the gods of the dead. In **Mayach,** also, **Baaɔ,** the cynocephalus, was the attendant of the "god of death," and always represented in a kneeling posture.

During our sojourn at **Uxmal** we surveyed a ruined edifice little known to visitors, although quite extensive. On the summit of the pyramid, forming the north side, is a shrine composed of two apartments, one smaller than the other. The smaller, the *sanctum sanctorum*, can only be reached by passing through the larger. Opposite the doorway of the front chamber, and at the head of the steep stairway leading to the yard, is a round stone altar where, Landa tells us, human victims were immolated, as offerings to the deity. At the foot of those stairs is a large rectangular platform, one metre high. The sides were once composed of slabs covered with inscriptions beautifully sculptured in intaglio to make them more lasting. Having been submitted to the action of fire, the characters have become well nigh obliterated. On several of the slabs that had happened to fall face downward, the writing is well preserved.

The centre of the platform was occupied by a huge statue of the **Yum cimil,** "god of death," represented by a skeleton in a squatting posture. His attendants were six cynocephali, kneeling as if in prayer (Plate XXIV.), placed on each side of him, one at each corner of the platform, one between these in the middle of the east and west sides. The god of death faced south, where his kingdom was supposed to be situated.

In the present state of our knowledge it is difficult to surmise why that species of ape came to be connected, in **Mayach,** with the rites of the dead. We might, perhaps, find the explanation by translating the inscriptions that adorned the platform, at least what remains of them. Is it a

mere coincidence that in Egypt, as in **Mayach,** cynocephali were thus associated with the king of the dead? That such was the fact there is no doubt. But who can to-day tell what circumstances concurred to originate it? The cynocephalus is a native of Ethiopia, not of Egypt.[1] It is also indigenous of Yucatan and other parts of Central America.

Images of cynocephali, always in the attitude of prayer, are found in many places in Yucatan, as well as in Copan (Honduras) and Guatemala.[2] **Baaɔ** and **Chuen,** of whose metamorphosis into monkeys we read in the "Popol-vuh,"[3] and which is said to have taken place in Xibalba, the lower regions, the kingdom of darkness, were worshipped in **Mayach,** particularly in Yucatan and Oaxaca.[4]

Baaɔ and **Chuen** are the names of personages who lived in times anterior to those when King **Canchi** and his family reigned over **Mayach.** Their history has come to us, in the sacred book of the Quichés, in the form of a myth. Deified after their death, as all rulers were, the generations that followed them paid them divine homage. **Baaɔ** is the **Maya** word for "cynocephalus." The meaning of the name **Chuen** is now lost. We only find it as that of the eighth day of the month.

Like the **Mayas,**[5] the Egyptians regarded the West as the region of darkness, the place where the souls of the dead

[1] Plinius, *Hist. Nat.*, viii. 54; vii. 2.

[2] Horapollo, *Hierogly.*, lib. i., 14, 15. In astronomical subjects two cynocephali are frequently represented standing in a boat in attitude of prayer before the sun.

[3] *Popol-Vuh*, part ii., chap. vii., *et passim.*

[4] Fray Geronimo Roman, *Republica de las Indias Occidentales,* lib. ii., cap. xv.

[5] *Codex Cortesianus*, plate viii.

returned to the bosom of their ancestors in the realms of Amenti. There King Osiris sat on a throne in the midst of the waters; there, also, it was that Thoth performed his office of scribe. Was, then, the worship of the cynocephalus, his totem, brought to Egypt from the Lands of the West?

Another funeral custom among the Egyptians, mentioned by Champollion Figeac[1] and Sir Gardner Wilkinson,[2] was that of placing the right arm of the mummies of distinguished persons across the chest, so that the right hand rested on the left shoulder. We find that this same custom obtained in **Mayach.** We shall refer to it more at length, later on, when explaining the sculptures that ornamented Prince **Coh's** mausoleum.

If we examine the ornaments worn by the personages represented by the atlantes, those portrayed in the bas-reliefs on the jambs of the doorway and on the antæ that supported the entablature of the portico of Prince **Coh's** Memorial Hall, likenesses, probably, of individuals who lived when the structure was erected, who were, no doubt, friends and relatives of the deceased prince, we find that said ornaments consisted of ear-rings, nose-rings, nose-studs, armlets, bracelets, anklets, garters, necklaces, breastplates, and finger-rings. From times immemorial to our day, the same kind of jewelry has been used in India, Chaldea, Asia Minor, Egypt, and Greece. Nose rings and studs, however, seem to have been ornaments essentially belonging to the Western Continent. They are still as much the prevalent adornment among the tribes living on the banks of the upper Amazon River and its affluents, in the very

[1] Champollion Figeac, *L'Univers, Egypte*, p. 261.

[2] Sir Gardner Wilkinson, *Manners and Customs*, vol. iii., chap. xvi., p. 486.

heart of the southern American continent,[1] and with the majority of the Mexican tribes,[2] as they were among the **Mayas** even at the time of the Spanish Conquest.[3] They are habitually worn by women of all classes in India;[4] by Arab women of Mesopotamia,[5] as they were by Jewish women in the time of Isaiah. He threatened the daughters of Zion, on account of their haughtiness, with the loss of their ornaments, among which were their rings and other nose jewels.[6] So far as we know, nose-rings and nose-studs were not in vogue among the ancient Aryans. They, therefore, did not introduce the custom of wearing such ornaments in the countries they invaded. Said custom must have been brought to Asia, in very remote ages, by immigrants from America. It is a noticeable fact that it only obtained in countries where vestiges of the **Mayas** and their civilization are found.

Must we regard as a mere coincidence the use of these nose and lip ornaments that, to us, seem not only extremely inconvenient, but rather disfiguring than beautifying the face of the wearer, yet so prevalent among many peoples living thousands of miles apart, knowing nothing of each other's existence?

Perhaps those knowing professors who pretend to explain all these identical customs existing in so many diverse nations, by the tendency of the human mind, in its struggles to free

[1] Paul Marcoy (Lorenzo de Saint-Bricq), *Travels in South America*, vol. ii.

[2] Bancroft, *Native Races of America*, vol. i.

[3] Diego de Cogolludo, *Hist. de Yucathan*, lib. xii., chap. vii., p. 699. Diego de Landa, *Las Cosas de Yucatan*, p. 182.

[4] C. F. Gordon Cumming, *In the Himalayas and on the Indian Plains*, chap. iv., p. 90. Bishop Heber, *Narratives of a Journey through the Upper Provinces of India*, vol. ii., pp. 179, 188.

[5] Henry Layard, *Nineveh and Babylon*, pp. 153-262.

[6] Isaiah, chap. iii., verse 21.

itself from the darkness of barbarism, when placed in similar conditions, to act in the same manner and repeat the same actions, will find here an incontrovertible proof of the accuracy of their pet theory. But we who want more than theories, who require proofs for every scientific or historical fact asserted, will ask them, How is it that the strange custom of wearing rings hanging from the nose or lips, or studs fastened on either or both sides of the nose, has obtained and does still obtain with peoples who have had intimate relations with the ancient **Mayas,** and with these only?

Who can assign limits to the extravagance of the votaries of fashion, that most merciless of tyrants? In all times, in all countries, it has held, and still holds, sway over them, be they civilized or savage. It incites them to deck their bodies with the most ridiculous and unbecoming appendages under pretext of adorning them; and they, its slaves, humbly obey.

Next to these nose and lip jewels, the ornament that most attracts attention in the portraits represented in the sculptures and paintings of the **Maya** artists is the necklace, of which there is a great variety, worn by persons of rank. It would seem that it was used as a badge of authority, as was the breastplate, since some necklaces bear a notable resemblance to those seen round the necks of the images of the gods and goddesses in Egypt. We know that there, as in Chaldea and many other countries, they were bestowed on the wearers as a mark of royal favor;[1] whilst armlets and bracelets were tokens of rank, seldom worn except by officers of the court or persons of distinction.[2]

[1] Genesis, chap. xli., verse 42. Gardner Wilkinson, *Manners and Customs*, vol. iii., p. 370.

[2] Rawlinson, *The Five Monarchies*, vol. i., p. 568; vol. iii., p. 370.

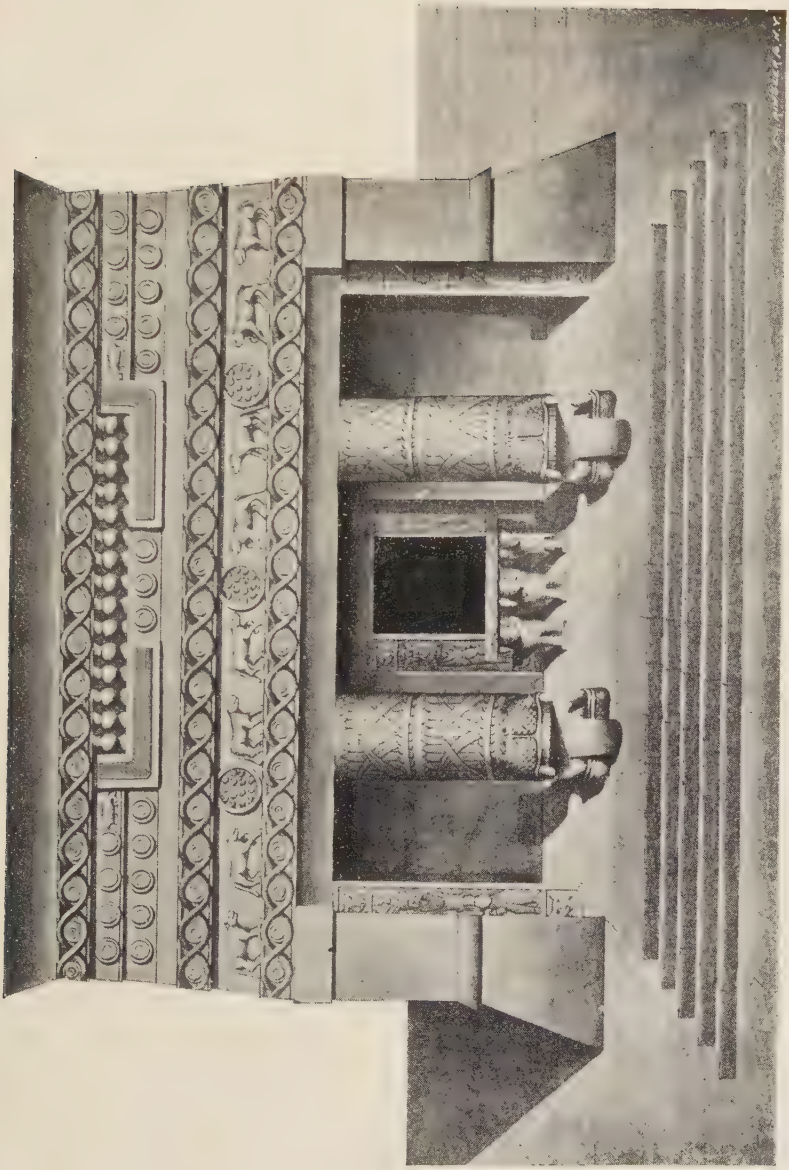
XII.

Before entering the funeral chamber, let us examine the graceful decorations that embellished the entablature of the Memorial Hall. From them we shall learn by whom, to whom, and for what purpose it was erected. Properly speaking, there is not a single inscription, not a single letter or character, on any part of the building; and yet the architect who conceived the plan, and had it executed, so cleverly arranged the ornaments that they form the dedication. We must, of course, read it in the **Maya** language. (Plate XXXV.)

Beginning at the top of the entablature, we notice that the first line of ornaments represents a rope loosely twisted, and that within the open strands there are circles. This ornament is three times repeated.

One of the names for rope, in **Maya,** is **kaan.** There are two words for circle, **hol** and **uol.** Taking **hol** to be the first syllable of a dissyllable suggested by the two distinct objects that compose the ornament, and **kaan** to be the second, we have, by changing the *k* into *c*, the word **holcan,** which means a "warrior." **Holcan,**[1] moreover, was a title corre-

[1] Landa, *Las Cosas de Yucatan*, § xxix., p. 174.



sponding to our modern captain-general. The repetition of a word is one form of superlative. Hence the word **holcan** three times repeated would read the "very valiant," the "warrior of warriors," the "warrior *par excellence*."

The most prominent ornament in the second line represents a series of knots or joints of the bamboo cane. **Moc** is the generic **Maya** word for "knot." This bamboo joint or knot is often used as totem of Queen **Móo,** whose name is the radical or first syllable of the verb **moocol,** "to knot," and of many other words the meaning of which is "to join," "to tie," etc.

On the same line there are also four circles, and a fish on each side of the series of knots. **Cay** is the **Maya** for "fish." It was the name of the highpriest, elder brother of Queen **Móo.** His totem on the monuments is always a fish. (Plate XXXVI.) Taking each of the circles that accompany the fish as a unit, we have the numerical "four," **can,** a word that, as we have already seen,[1] has many meanings in the **Maya** language. It is, as the English word *can*, always connected with power and might. In this instance it signifies "to speak," and, by extension, "to testify," particularly if we consider that the word **uol,** besides circle, also means "to desire," "to wish." The ornament composed of four circles and a fish, then, signifies that **Cay,** the pontiff, wishes to speak, to testify.

On the third line we again find the circles **uol** many times repeated, which in this case should be translated "to earnestly desire," "to crave." These circles are separated by reedings, that form, as it were, a kind of frame around the knots in the centre of the second line, to indicate that the action represented by this ornament is directly connected with

[1] *Ubi supra*, p. 93.

the person whose totem said knots are. These reedings are composed of straight lines carved in the stone, and are surrounded by a border.

To cut or carve straight lines in a hard substance with a sharp-pointed tool is expressed by the simple word **ppaay,** in **Maya. Chi** is the word for border. The whole ornament, then, gives the word **ppaaychi.** But **payalchi** is a "prayer," an "invocation;" and **ppaachi** is "to make an offering," "to make a vow." The duplication of the ornament indicates the earnestness of the vow, or the fervor with which the offering is made.

The leopards are the totem, hence the name of the hero to whose memory the hall was erected. By these we learn that he was called **Coh.** As to the shields covered with leopard skin, they are the badges of his profession, which, from the ropes with circles within their open strands, we have already learned was that of a warrior.

Translating this dedication into English, it reads: "**Cay,** *the highpriest, desires to bear witness that* **Móo** *has made this offering, earnestly invoking* **Coh,** *the warrior of warriors.*"

Does not this recall to mind the invocations of the two sisters, Isis and Niké, in the book of Lamentations;[1] and in that of "Glorifying Osiris in Aquerti"?[2]

As we are about to enter the funeral chamber, hallowed by the love of the sister-wife, Queen **Móo,** the beauty of the carvings on the zapote beam that forms the lintel of the doorway calls our attention. (Plates XXXVII.–XXXVIII.) Here is represented the antagonism of the brothers **Aac** and **Coh,** that led to the murder of the latter by the former.

[1] Translation of Mr. Horrack.
[2] Translation of Mr. Pierret.

Carved in the lintel are the names of these personages, represented by their totems—a leopard-head for **Coh**; and a boar-head as well as a turtle for **Aac,** this word meaning both boar and turtle in **Maya.** **Aac** is pictured within the disk of the sun, his protective deity, which he worshipped, according to mural inscriptions at **Uxmal.** Full of anger he faces his brother. In his right hand there is a badge ornamented with feathers and flowers. The threatening way in which this is held suggests a concealed weapon. Among the people of Tahiti, eloquent bards went to battle among the warriors, inciting them with glowing words; those orators carried a bunch of green leaves which served to hide a dangerous weapon made from the bone of the sting-ray.[1] A fell intent disguised beneath blossoms suggests the treacherous way in which **Coh** was slain.

The face of **Coh,** also, expresses anger. With him is the feathered serpent, emblem of royalty, thence of the country, more often represented as a winged serpent protecting **Coh.** In his left hand he holds his weapons, down; while his right hand clasps his badge of authority, with which he covers his breast as if for protection, and demanding the respect due to his rank.

So in **Mayach** as in Egypt,[2] and in every place where **Maya** civilization has penetrated, we find the sun and the serpent inimical to each other. Are we to see in the Egyptian myth of Horus (the sun) killing the serpent Aphophis, by piercing his head with a lance, a tradition of the hostility of the brothers **Aac** and **Coh** in **Mayach?** Both belonged to the

[1] Ellis (W.), *Polynesian Researches*, vol. i., chap. xi., p. 287.

[2] Sir Gardner Wilkinson, *Manners and Customs*, vol. iii., chap. xiii., pp. 59, 144, 154.

Can (serpent) dynasty. In Greece we find a reflection of the Egyptian myth in the fable of Apollo (the sun) killing the serpent Python. In the "Mahabharata" Krishna—that is,

HORUS KILLING THE SERPENT APHOPHIS.

the god Vishnu in his eighth avatar—kills the serpent *Anantha*, the seven-headed, enemy of the gods, when he was wrestling with the goddess Parvati.[1]

During their captivity in Babylon, the Jews, among other legends of the Chaldees, learned the tradition of the enmity between the woman and the serpent, that Hilkiah, the high-priest,[2] introduced at the beginning of Genesis.[3] The Christians received it from the Jews; and to this day the Church

[1] J. T. Wheeler, *Mahabharata*, vol. i., "Legends of Krishna."

[2] 2 Kings, chap. xxii., verses 8–10; also 2 Chron., chap. xxxiv., verse 15. See Appendix, note xvii.

[3] Genesis, chap. ii., verse 15.

of Rome always pictures the Virgin Mary with a serpent coiled at her feet. So, also, we see the Goddess **Maya** in Japan. She is represented standing on a rock, the name of which is symbolized by a dragon encircling it with its body, its head resting at her feet. In her hand she holds aloft a branch of the mangrove tree, bearing fruit. This is the totem, or name, of her family, **Canchi.** The mangrove tree and its fruit are called **Canché** in the **Maya** language; that is, "serpent wood," from the appearance of its contorted roots, that resemble snakes. It is well, in this connection, to remember that even at the time of the Spanish Conquest the **Maya** Empire was called **Nohcan,** the great serpent, and also **beb,** the mulberry tree,[1] and the authors of the Troano MS. and of the Cortesianus always represented the **Maya** Empire either as a tree rooted in the South American continent, or as a serpent—sometimes with, sometimes without, wings. In another work I have shown, when speaking of the relation of the tree and the serpent with the country in the middle of the land,[2] that *Yuen-leao-fan*, a very ancient commentator on the "Chou-King," says that *kan* means the trunk of a tree, and *tchi* are the branches.

Passing between the figures of armed chieftains sculptured on the jambs of the doorway, and seeming like sentinels guarding the entrance of the funeral chamber, we notice one wearing a headdress similar to the crown of Lower Egypt, which formed part of the Pshent of the Egyptian monarchs. We step into the hallowed place with as much reverence as if the body of the dead hero still lay in state within its walls after being prepared for cremation.

[1] Cogolludo, *Hist. de Yucathan*, lib. i., chap. i.
[2] A. Le Plongeon, *Sacred Mysteries*, etc., p. 127.

Does not the memory of his life, of his exploits in war, of the bitter hatred of his brother **Aac,** of his death at the hand of the friend of his childhood, still hover there? So, also, that of the love of his sister-wife, **Móo,** who, we know, ordered the erection of this monument to perpetuate it; of his friends, who shed tears[1] for their companion in pleasure, their brave leader in battle, and whose effigies supported the altar on which offerings were made to his manes; of a whole nation that mourned the untimely end of their beloved ruler—he who brought glory, power, and happiness to the people? In so saying, I am but the mouthpiece of the author of that celebrated **Maya** book, the Troano.

[1] Troano MS., part ii., plate xvi., lower compartment.

XIII.

It was with conflicting sentiments of awe and disgust that we contemplated the walls by which we were surrounded. Many before us had visited this apartment, and, by inscribing their names, disfigured what remained of the fresco paintings that once covered those walls from the plinth to the apex of the triangular arch forming the ceiling. Of these we saved, by making accurate tracings, all that was possible, noting the various colors in each part. The tints were still bright, some even brilliant. It seemed as if we had been transported to one of the royal tombs at Thebes, or to the cave temples in the island of Elephanta,[1] only here the artists were less trammelled by conventionalities in art. Their designs, freer, truer to nature, more correct in their delineations, particularly of the human body, show that the artists who executed them were masters in the art of drawing.[2] Like the Egyptian, the Chaldee, and the Hindoo artists, the **Mayas** were little

[1] Henry Grose, *Voyage in the East Indies*, chap. vii., p. 95. See Appendix, note xviii.

[2] John L. Stephens, *Incidents of Travels in Yucatan*, vol. ii., p. 311. See Appendix, note xi.

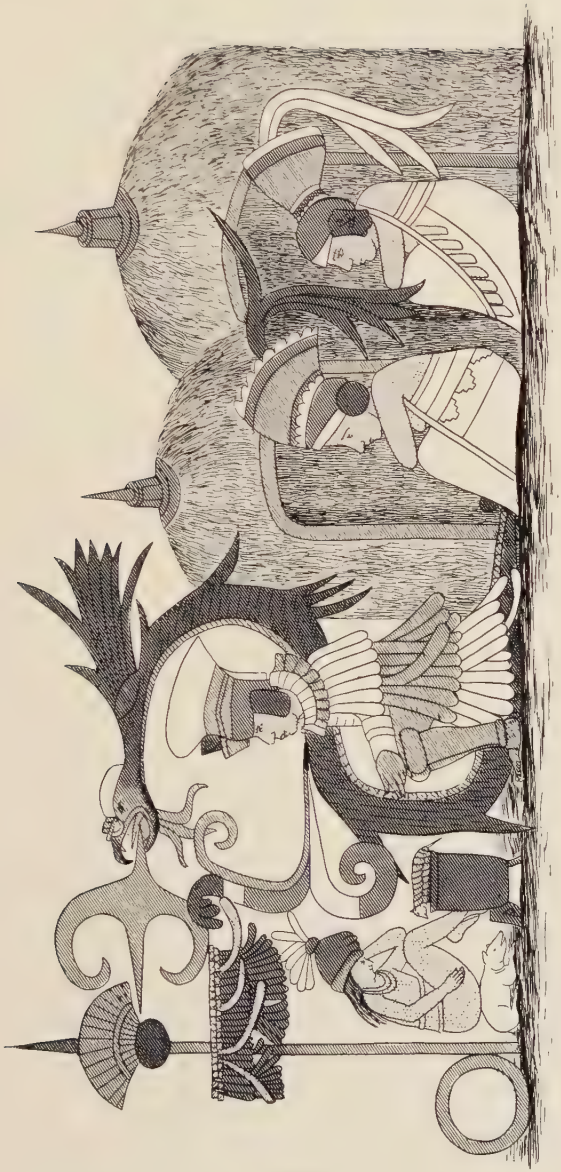
acquainted with the rules of perspective. Their landscapes were, therefore, defective.[1]

The frescos in the funeral chamber of Prince **Coh's** Memorial Hall, painted in water colors taken from the vegetable kingdom, are divided into a series of tableaux separated by blue lines. The plinths, the angles of the room, and the edges of the ceiling, being likewise painted blue, indicate that this was intended for a funeral chamber. We have already said that blue was the mourning color in Egypt, Chaldea, and many other places. The study of the tableaux proves that the history they are meant to record must be read from right to left; and, in this instance, from below upward.

The first scene represents Queen **Móo** when yet a child. She is seated on the back of a peccary, or American wild boar, under the royal umbrella of feathers, emblem of royalty in **Mayach** as it was in India, Chaldea, Egypt, and other places. She is consulting a **H-men,** or wise man; listening with profound attention to the decrees of fate as revealed by the cracking of the shell of an armadillo exposed to a slow fire on a brazier, the condensing on it of the vapor, and the various tints it assumes. (Plate XXXIX.)

This mode of divination is one of the customs of the **Mayas** that tends to show the influence of their civilization on Asiatic populations, even on that of the Chinese who seem to have adopted many **Maya** customs—unless it be again argued that they are mere coincidences : for instance, their mythical traditions of the *Tchi*, those children of Tien-Hoang, who had the *body of a serpent*, and lived in times anterior to Ti-Hoang, sovereign of the "country in the middle of the

[1] William Osburn, *Monumental History of Egypt*, p. 260. See Appendix, note xi.



land," mentioned in the "Chou-King," that calls to mind the empire of the **Mayas** situated in the middle of the Western Continent, whose contour was that of a serpent, whose sovereigns were the **Cans,** or serpents; also the yellow color, prerogative of the royal family in China as in **Mayach.** Why have the Chinese a dragon on their imperial banner? *Long*, "the winged dragon," say the Chinese, is the being that excels in understanding. It is therefore among them the emblem of the god of intelligence, keeping watch over the tree of knowledge.

Does not this "winged dragon" recall the "winged serpent," emblem of the **Maya** Empire, also figured as a tree; and was not that tree the site of ancient culture, civilization, and knowledge? Again, on great and solemn state occasions, a precisely similar mode of consulting fate, by the emperor, to that pictured in the first tableau is still performed in China. It is called the ceremony of *Pou*, in which, instead of an armadillo, a turtle called *Kuri* is the victim.[1]

Returning to the description of the tableau: in front of the young queen **Móo,** and facing her, is seated the soothsayer, evidently a priest of high rank, judging from the colors, blue and yellow, of the feathers of his ceremonial mantle,

[1] In the fourth chapter, entitled "Hong-Fan," of the fourth part of the *Chou-King*, at the seventh paragraph, Sloka 20, we read: "In all dubious cases the king selects an officer whose duty it is to consult fate. When installed in office he examines Pou."

Sloka 21: "This examination comprehends: 1st, the vapor in form of dew; 2d, the vapor when it vanishes in the air; 3d, the color, dark or dull, of the shell; 4th, the isolated cracks on the shell; 5th, the cracks that cross each other, and those that are joined together."

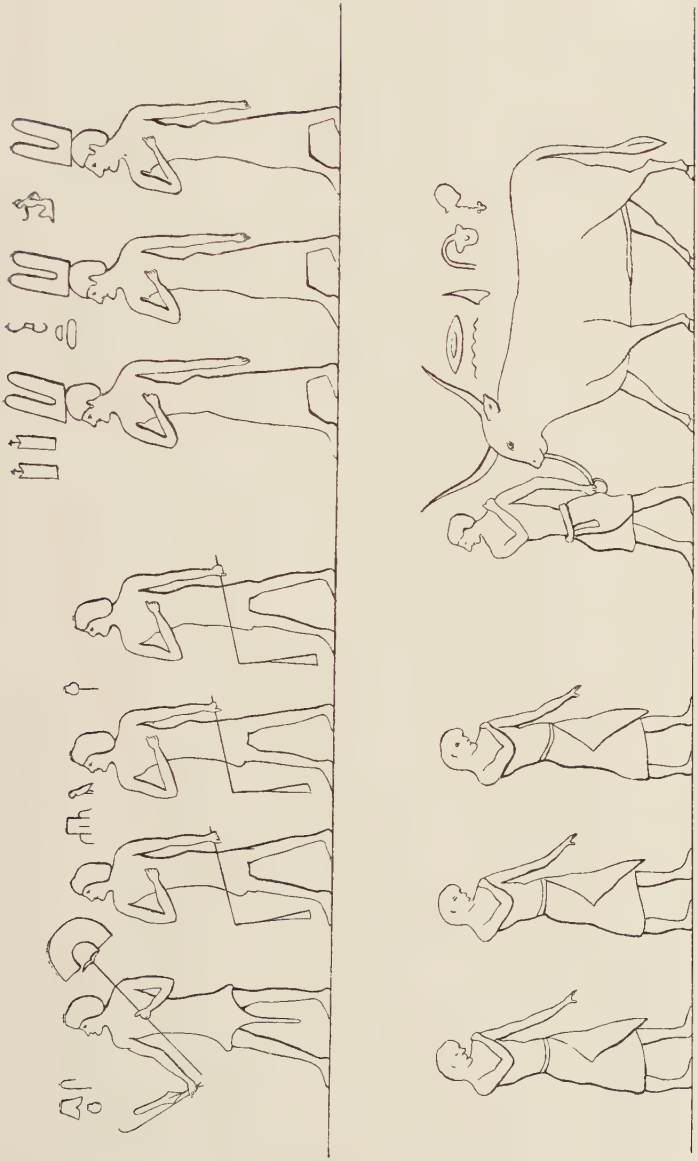
They believed that by these means they consulted the spirits *Kuei*, and only used this mode of divination when the knowledge sought could not be otherwise obtained, and was of great moment. It is well to notice that the name *Ku-ei*, given to the spirits by the Chinese, is identical with **Ku,** "the Supreme Intelligence," among the **Mayas** and Egyptians.

and as behooves the dignity of the consulter; he reads the decrees of fate on the shell of the armadillo, and the scroll issuing from his throat says what they are. By him stands the winged serpent, emblem and protective genius of the **Maya** Empire. His head is turned toward the royal banner, which he seems to caress; his satisfaction is reflected in the mild and pleased expression of his face. Behind the priest, the position of whose hand is the same as that of Catholic priests in blessing their congregation, and the significance of which is well known to occultists, are the ladies-in-waiting of the young queen.

I forbear now to read the meaning of the scroll, because its colors are here wanting; otherwise it would be an easy matter, knowing as I do the history of the lady, the import of the colors among the **Mayas,** and that of the shape of the lines forming the scrolls—image of speech in their paintings and sculpture.

In another tableau (Plate XL.) we again see Queen **Móo,** no longer a child, but a comely young woman. She is not seated under the royal umbrella or banner, but she is once more in the presence of the **H-men,** whose face is concealed by a mask representing an owl's head.

She, pretty and coquettish, has many admirers who vie with each other for the honor of her hand. In company with one of her wooers she comes to consult the priest, accompanied by an old lady, her grandmother probably, and her female attendants. According to custom the old lady is the spokeswoman. She states to the priest that the young man, he who sits on a low stool between the two female attendants, desires to marry the queen. The priest's attendant, seated also on a stool, back of all, acts as crier, and repeats in a loud voice the speech of the old lady.



The young queen refuses the offer. The refusal is indicated by the direction of the scroll issuing from her mouth. It is turned backward, instead of forward toward the priest as would be the case if she assented to the marriage.

The **H-men** explains that **Móo,** being a daughter of the royal family, by law and custom must marry one of her brothers.[1] The youth listens to the decision with due respect for the priest, as shown by his arm being placed across his breast, the left hand resting on the right shoulder. He does not accept the refusal in a meek spirit, however. His clinched fist, his foot raised, as if in the act of stamping, betoken anger and disappointment, while the attendant behind him expostulates, counselling patience and resignation, judging by the position and expression of her extended left hand, palm upward.

Herodotus tells us[2] "that the Egyptians observed the customs of their ancestors and did not adopt new ones." Among them there were two tokens of respect used by inferiors in the presence of their superiors. They are remarkable enough to arrest the attention of any one inquiring into their manners and customs.

One consisted in placing an arm across the chest, the hand resting on the opposite shoulder; the other, in putting the forearm, the right generally, across the chest—the hand, with closed fingers, being over the heart.[3] (Plate XLI.)

[1] It was the law among the **Mayas,** that, in order to preserve the royal blood from admixture and contamination, the girls should marry their brothers. The same custom obtained in Egypt, Chaldea, Greece, and many other places from the remotest antiquity. The gods even observed the practice. We are told that Jupiter married his sister Juno. In Peru and other countries of the Western Continent, royal brothers wedded their royal sisters.

[2] Herodotus, *Hist.*, lib. ii., lxxix.

[3] Sir Gardner Wilkinson, *Manners and Customs*, illust.

From the remotest antiquity, if we are to judge by the fresco paintings in the funeral chamber and the illustrations in the Troano MS., the same marks of respect obtained among the **Mayas,** and were in vogue still at the time of the conquest of Yucatan by the Spaniards, according to Father Cogolludo.[1] The **Mayas** usually placed the left arm across the chest, letting the left hand rest on the right shoulder.

The natives of Yucatan, British Honduras, Peten, and the countries bordering on Guatemala still use these signs, among themselves, when their white neighbors are not present. (Plates XLII.–XLIII.) Before their white superiors they either stand erect, hat in hand, their arms hanging by their sides, as is customary with soldiers in presence of their officers; or with both arms crossed over their chest.

Can this similarity of signs of respect, common to both **Mayas** and Egyptians, be a simple coincidence? If so, then what of the identity of the dress of the Egyptian and the **Maya** laborers;[2] of the gifts of cloaks to the victors in athletic games in Egypt[3] and **Mayach ;**[4] of the great respect professed for their elders by the Egyptians[5] and the **Mayas ;**[6] of their carrying children astride the hip;[7] of their hatred of foreigners;[8] of the year beginning on about the same day (corresponding to the middle of our month of July) in Egypt as

[1] Diego de Cogolludo, *Hist. de Yucathan*, lib. ix., cap. viii., p. 489.

[2] Wilkinson, *Manners and Customs*, etc., vol. ii., chap. x., p. 323. Herodotus, *Hist.*, lib. ii., lxxxi.

[3] *Ibid.*, xci.

[4] Herrera.

[5] Herodotus, *Hist.*, lib. ii., lxxx.

[6] Landa, *Las Cosas de Yucatan*, § xxx., p. 178.

[7] *Ibid.*, § xx., p. 112. Wilkinson, *Manners and Customs*, vol. ii., p. 334. Appendix, note xvi.

[8] Herodotus, lib. ii., xli., xci.

in **Mayach**;[1] and of many other customs, the list of which is too long to be enumerated in these pages—are these also coincidences? But if they are not, what then? The Egyptians invariably following the habits of their ancestors, must we infer that they and the **Mayas** had a common ancestry?

In another tableau (Plate XLIV.) we see the same individual whose offer of marriage was rejected by the young queen, in consultation with a **Nubchi,** or prophet, a priest whose exalted rank is indicated by his headdress, and the triple breastplate he wears over his mantle of feathers. The consulter, evidently a personage of importance, has come attended by his **hachetail,** or confidential friend, who sits behind him on a cushion. The expression on the face of said consulter shows that he does not accept patiently the decrees of fate, although conveyed by the interpreter in as conciliatory manner as possible. The adverse decision of the gods is manifested by the sharp projecting centre part of the scroll, but it is wrapped in words as persuasive and consoling, preceded by as smooth a preamble as the rich and beautiful **Maya** language permits and makes easy.

His friend is addressing the prophet's assistant. Reflecting the thoughts of his lord, he declares that the **Nubchi's** fine discourse and his pretended reading of the will of the gods are all nonsense, and exclaims "Pshaw!" which contemptuous exclamation is pictured by the yellow scroll, pointed at both ends, escaping from his nose like a sneeze. The answer of the priest's assistant, evidenced by the gravity of his features, the assertive position of his hand, and the bluntness of his speech, is evidently, "It is so!"

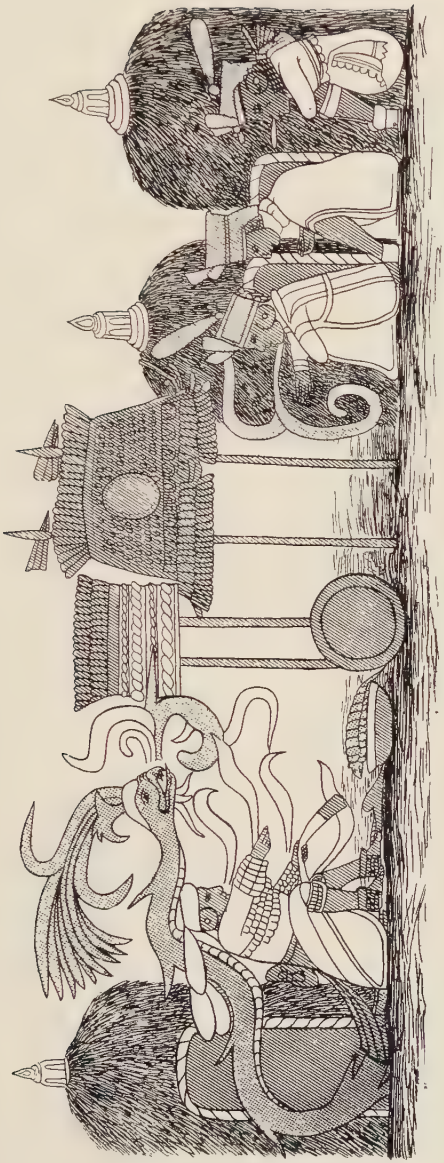
Should you ask occultists why the feet of the consulter and

[1] Landa, *Las Cosas de Yucatan*, § xxxix., p. 236. Wilkinson, *Manners and Customs*, vol. iii., chap. xiii, p. 107. Champollion Figeac, *L'Univers. Egypte*, p. 236. See Appendix, note xvi.

of the prophet are in such close contact, they would tell you that it is to establish and maintain the magnetic rapport between them.

In another tableau (Plate XLV.) we see a third, a youthful, admirer of Queen **Móo.** His name is **Citam** (peccary). He also desires to peer into futurity. His headdress shows him to belong to the nobility. In fact, he has been **Móo's** companion of infancy, and accompanied her when she went to the **H-men** to consult the Pou. He comes naked, in humility, to ask the aruspice to consult Fate on the motion of the entrails of a peccary. The interpreter of the decrees of destiny points out to him the working of the intestines of the animal, which he has cut open with his sacrificial adze. Judging from the expression on his face, the future shows itself full of tribulations. The young man listens with sad and respectful attention to the words of the aruspice. He will submit to the inevitable. He will always be Queen **Móo's** stanch friend in her days of happiness, never forsaking her in those of adversity.

Not so, however, her brother **Aac,** who is madly in love with her. In Plate XLVI. he is not portrayed approaching the interpreter of the will of the gods divested of his garments, in token of humility in presence of their majesty and of submission to their decrees. He comes full of arrogance, arrayed in gorgeous attire, and with regal pomp. He comes not as a supplicant, to ask and accept counsel; but, haughty, he makes bold to dictate. He is angered at the refusal of the priest to accede to his demand for his sister **Móo's** hand, to whose totem, an armadillo on this occasion, he points imperiously. It was on an armadillo's shell that the Fates wrote her destiny when consulted by the performance of the Pou ceremony. The yellow flames of wrath darting from all over his person, the sharp yel-



low scroll issuing from his mouth, symbolize **Aac's** feelings. The pontiff, however, is unmoved by them. In the name of the gods, with serene mien, he denies the request of the proud nobleman, as his speech indicates. The winged serpent, genius of the country, that stands erect and ireful by **Aac,** is also wroth at his pretensions, and shows in its features and by sending its dart through **Aac's** royal banner, a decided opposition to them, expressed by the ends of his speech being turned backward, some of them terminating abruptly, others in sharp points.

Prince **Coh** sits behind the priest, as one of his attendants. He witnesses the scene, hears the calm negative answer, sees the anger of his brother and rival, smiles at his impotence, is happy at his discomfiture. Behind him, however, sits a spy, who will repeat his words, report his actions to his enemy. He listens, he watches.

The highpriest himself, **Cay,** their elder brother, sees the storm that is brewing behind the dissensions of **Coh** and **Aac.** He trembles at the thought of the misfortunes that will surely befall the dynasty of the **Cans;** of the ruin and misery of the country that will certainly follow. Divested of his priestly raiment, he comes nude and humble, as it is proper for men in presence of the gods, to ask their advice how best to avoid the impending calamities. The chief of the aruspices is in the act of reading their decrees on the palpitating entrails of a fish (**Cay**). The sad expression on his face, that of humble resignation on that of the pontiff, of deferential astonishment on that of the assistant, speak of the inevitable misfortunes that are to come in the near future. (Plate XLVII.)

Could the history portrayed by these fresco paintings be

given here in all its details, it would prove most interesting; but the limits assigned to this work do not allow it. Skipping, therefore, over several very curious tableaux, we shall consider the one in which Prince **Coh** is pictured at the head of his warriors (Plate XLVIII.) in the heat of battle, accompanied and overshadowed by the winged serpent as by an ægis. The genius of **Mayach** guards him, fights at his side, leads his followers to victory.

This serpent is not the rattlesnake, covered with feathers (**Kukulcan**), image of the rulers of the country. It is the winged serpent, whose dart is the South American continent. It is the **Nohoch Can,** the great serpent, protective genius of **Mayach,** as the uræus, that "winged serpent" with inflated breast, represented standing erect on a sieve, was of Lower Egypt.[1]

The sieve was in Egypt emblematic of power and dominion; singular antithesis, indeed, which none of the learned Egyptologists have explained. Still the Egyptian priests never selected an object as symbol without good and sufficient reasons. These were made known to initiates only, in the seclusion of the temples.[2] What could have induced them to choose, as emblem of domination and authority, an utensil used solely by slaves and menials, and place, standing erect upon it, the emblem of the genius of Lower Egypt, has never been accounted for in modern times.

In the **Maya** language we again find the explanation of such seeming mystery. In it the word for sieve is **Mayab.**

[1] Those who consider themselves authorities on **Maya** antiquities always confound these two serpents, and call them **Kukulcan,** although they are very distinct symbols.

[2] Clement of Alexandria, in Stromata 12, says: "It is requisite to hide in a mystery the wisdom spoken." He had been initiated in the mysteries.

But **Mayab,** we are told, was in remote times one of the names of the Yucatan peninsula, given to it on account of the porosity of its soil, which allows the water to filter through it as through a sieve, and gather, cool and pure, in pools and lakes, in the immense subterranean caves with which the country is honeycombed.

Did, then, the wise men of Egypt select as symbol of their country the serpent with wings and an inflated breast, in remembrance of the birthplace of their ancestors; did they place it erect on a sieve to signify that the first settlers coming from **Mayab** (the sieve) conquered and dominated the former dwellers in the valley of the Nile?

Pursuing our study of the fresco paintings, we pass over interesting battle scenes, including one (Plate XLIX.) representing a village[1] invaded by the hosts of Prince **Coh.** The women and children flee for safety, carrying their most precious belongings. Their defenders have been defeated by the **Mayas.**

Coh will return to his queen loaded with spoils that he will lay at her feet with his glory, which is also hers, and his love, which she claims in return for hers. She loves him because he is brave and generous. The people idolize him because he gives fame, riches, and happiness to the nation. His warriors cherish him because, always foremost in battle, he leads them to triumph and conquest.

We next see him in a terrible altercation with his brother **Aac.** The figures in that scene are nearly life size, but so much disfigured and broken as to make it impossible to obtain

[1] This is evidently a Mexican village in the now state of Vera Cruz. The traveller who to-day goes by rail from the port of Vera Cruz to the City of Mexico sees, on his way, villages, the women of which come to offer for sale chirimoyas and other tropical fruits. In their features and dress they resemble those pictured here by the **Maya** artist.

good tracings. **Coh** is portrayed without weapons, his fists clinched, looking menacingly at his foe, who holds three spears, typical of the three wounds he inflicted in his brother's back when he killed him treacherously.

Coh is now laid out, being prepared for cremation. (Plate L.) His body has been opened under the ribs to extract the viscera and the heart, which, after being charred, are to be preserved in a stone urn with cinnabar, where the writer found them in 1875. His sister-wife, Queen **Móo,** in sad contemplation of the remains of her beloved, **ozil** in **Maya,** and his second sister, **Nikė** (the flower), kneeling at his feet, recall vividly the picture of Isis (**Mau**) and her sister **Nikė** lamenting over the body of their much loved brother *Ozir-is*. **Coh's** children and mother stand by him in affliction. One of the children, probably the eldest, carries the band which is to be wrapped round the chest and waist to hide the gash made for the extraction of those parts regarded as vital organs, and which are to be preserved and placed in the tomb with the statue of the deceased. Another, who seems to be a girl, holds in her hands and contemplates with sadness the brains of the dead hero. These are to be kept in a separate urn. The youngest child is pictured with the heart of his father in his right hand. He is crying. The grandmother comes last. All the figures in this tableau are represented naked or nearly so; for in **Mayach,** as in India and Egypt, the presence of a dead body polluted those present, who had to submit to purification by appropriate ceremonies.[1] The winged serpent, protective genius of the

[1] "The presence of a corpse defiles those who come near it."—*Manava-Dharma-Sastra*, lib. v., Sloka 62.

"He who has touched a corpse purifies himself by bathing."—*Ibid.*, lib. v., Sloka 85.

"The death of a parent or relative causes one to become defiled."

deceased, is pictured without a head. The ruler of the country has been slain. He is dead. The people are without a chief.

With the customary rites Prince **Coh's** remains have been made to return to their primitive elements by means of the all-purifying flame; the vital parts, in which intelligence and sensation were believed to have their seat, have been preserved incorruptible in separate urns, so that when the spirit of the departed warrior returns to earth to reanimate the stone image made in his likeness he will find them ready, placed by it in his mausoleum. With due respect they have been entrusted to the care of mother earth.

Queen **Móo** is now a widow. "What is to prevent her marrying my master, the powerful Prince **Aac?**" So speaks the messenger who has brought to her house a basket of oranges; golden apples whose acceptance would mean that of Prince **Aac** also, and constitute betrothal—a custom still existing among the natives of Yucatan.[1] (Plate LI.) No sooner has she dismissed this first messenger, who has left the basket of fruit on the ground outside of the house—a sign that she has refused it—than a second presents himself, and, with supplicating gestures, entreats the lady to accept the proffered love of his master, who is at the foot of the elevation on which stands her residence. **Aac** is dressed in the color peculiar to the royal family—yellow. He bows and lowers his weapons, in token of his submission, and that he places them at her command. The deformed figure of the messenger indicates the abjectness of his entreaties. It also shows that the wise men of **Mayach** had studied the science of physiognomy, and had reached the conclusion that the moral qualities leave their imprint on the physical body.

[1] See Appendix, note xix.

Queen **Móo,** with outstretched hand, seems to protect the brazier and armadillo on whose shell the Fates wrote her destiny when consulted by the **H-men** in the ceremony of Pou. She refuses to listen to the proposal of Prince **Aac,** whose totem, a serpent, name of his dynasty, is pictured at the top of a tree, trying to charm a macaw, her own totem, perched higher up on another tree, symbol of her more exalted political position. *Here, then, we have woman, garden, fruit, and a tempter whose title is Can,* "*serpent,*" an episode in ancient American history.

It is this refusal to accept the fruit, not the acceptance of it as asserted by the highpriest Hilkiah in his book Genesis, that eventually brought dire calamities upon Queen **Móo,** caused the misfortunes of her people and the decline of the **Maya** civilization, occasioned by the dismemberment of the empire in consequence of intestine feuds and civil war that put an end to the **Can** dynasty, as we learn from the author of the Troano MS.[1] and the much distorted tradition that has reached us.[2]

Clinging to the tree on the top of which the macaw is perched, we see a monkey. His right arm is raised as if about to strike, or at least menacing, the second messenger, who addresses the queen. What has the artist wished to indicate by introducing this monkey in this scene, by its attitude and its gestures? If, in consequence of events, Queen **Móo** became Queen *Mau* in Egypt, or the goddess Isis, then the solution of the riddle is easy. *Thoth*, the god of letters, the scribe of Osiris in Amenti, represented as a cynocephalus ape, was said to have been the preceptor of Isis and Osiris, therefore the protector of their youth. The presence here of this monkey,

[1] Troano MS., part ii., plate xvii.

[2] Landa, *Las Cosas de Yucatan*, § v., p. 34.

as protector of the widowed Queen **Móo,** would be naturally explained.

It is impossible to even conjecture the meaning of the group formed by a rattlesnake entwined to a tree, angrily facing an unknown animal resembling a kangaroo. This animal exists no longer in Yucatan. It is, therefore, difficult to surmise what or whom it is meant for, consequently to assign to him a rôle in this history. That he and the serpent were inimical is certain, since he seems to have been bitten by the latter, judging from the drops of blood which cover his visage.

If the events that followed the rejection of Prince **Aac's** love were also portrayed on the walls of the funeral chamber, as they probably were, that pictorial record is destroyed. For the knowledge of these we are indebted to the above-mentioned **Maya** author, whose book, having happily escaped the iconoclastic hands of the fanatical friars that came to **Mayach** at the beginning of the Spanish Conquest, illumines the darkness which until now has hung over the ancient history of America and that of the builders of **Chichen** and **Uxmal.**

Aac's pride being humiliated, his love turned to hatred. His only wish henceforth was to usurp the supreme power, to wage war against the friend of his childhood. He made religious disagreement the pretext. He proclaimed that the worship of the sun was to be superior to that of the "winged serpent," genius of the country; also to that of the worship of ancestors, typified by the feathered serpent, with horns and a flame or halo on the head.[1] To avenge himself on the woman he had so much loved became the sole aim of his life. To gratify his desire for vengeance he resolved to plunge the country into civil war; to sacrifice his friends, his own wel-

[1] *Ubi supra,* plate vii.

fare, that of the people, if necessary. Prompted by such evil passions, he put himself at the head of his own vassals and attacked those who had remained faithful to Queen **Móo** and to Prince **Coh's** memory.

Here, then, we have the origin of the enmity between the woman and the serpent, to which we find allusion in Genesis; and of that of the sun and the serpent, prevalent in all countries where vestiges of **Maya** civilization are found.

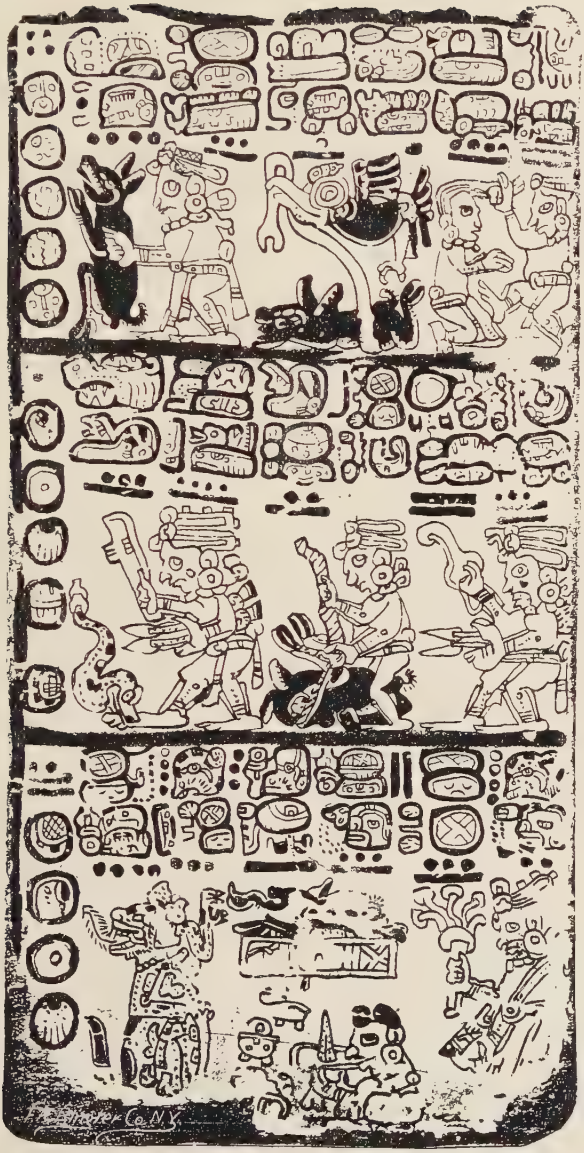
At first, Queen **Móo's** adherents successfully opposed her foes. The contending parties, forgetting in the strife that they were children of the same soil, blinded by their prejudices, let their passions have the best of their reason. Fortune favored now one side, now the other. At last Queen **Móo** fell a prisoner in the hands of her enemy.[1] (Plate LII.)

Let us hear what the author of the Troano says: "The people of **Mayach,** having been whipped into submission and cowed, no longing opposing much resistance, the lord seized her by the hair and, in common with others, caused her to suffer from blows. This happened on the ninth day of the tenth month of the year **Kan ;**" that is, on the seventh **Eb,** of the month **Yax,** of the year **Kan.**

"Being completely routed, she passed to the opposite seacoast, toward the east. Seeking refuge, the queen went to the seacoast in the southern parts of the country, which had already suffered much injury. This event took place on the first day of the sixth month of the year **Muluc ;**" that is to say, on the tenth of the month **Xul,** in the year **Muluc,** or eight months and twelve days after she had been made a prisoner.

"The northern part of the country being subjected, he con-

[1] Troano MS., part ii., plates xvi. and xvii.



quered the others one by one, and also those which had aided the queen, reunited the severed parts, and again made the country whole under his sway. This happened on the eighth day of the fourth month of the year **Ix;**" that is, on the third **Imix,** of the month **Zoɔ,** of the year **Ix,** or ten months and eight days after Queen **Móo's** departure for **Zinaan.**

An explanation of the illustrations accompanying the text of the **Maya** author may serve to show that we have correctly apprehended his narrative.

Beginning with the picture on the right of the chapter, we see the queen on her knees, her hands joined as in supplication. Her foe holds her by the hair and kicks her. This explains sufficiently the text "he caused her to suffer from blows."

Next she is portrayed as a bird, a macaw, **Móo,** with black plumage, typical of her misfortunes. Her leg is hanging; the claw half open, as having just lost hold of the hindquarter of the deer—another symbol of the country. This is emblematic of her losing the last grasp on that part (the south) of the empire. The deer is severed in two, to show the political condition of the country divided into two factions. She is in full flight toward **Zinaan,** a figure of which the bird holds in its beak. The line joining it to the deer indicates that the West Indies were a dependency of the **Maya** Empire. The last picture represents **Aac** carrying away triumphantly the country of which he is now sole master, whose several parts, reunited, are under his sway. We shall leave for another occasion the recital of the events that took place in **Mayach** after **Móo's** departure from the country, and follow her in her journey eastward. Enough to say that **Aac,** left alone in the government, became so tyrannical that the people uprose against him and expelled him from the country. That event ended the

Can dynasty, and brought about the dismemberment of the empire.

As far as our present knowledge of American records concerning Queen **Móo** goes, her history comes to an end with her flight to **Zinaan.** Not feeling safe in that country, she continued to travel toward the rising sun, in the hope of reaching some of the isles, remnants of the *Land of* **Mu.** It was known that that country, once the "pride of the sea," had greatly suffered in consequence of an awful cataclysm caused by earthquakes. She was well aware that a few islands had escaped the general destruction, and remained above the waters the only vestiges of that place, once so populous and so rich that in their writings the **Maya** authors styled it "the Life," "the Glory of the Ocean," and of which, in his "Timæus," [1] Plato has given so glowing a description. In one night it had suddenly disappeared, engulfed by the waves, with the majority of its inhabitants, some time previous to the happening of the political events in **Maya** history which we have just related.

To one of those islands Queen **Móo** resolved to go to seek shelter.

[1] Plato, *Dialogues*, "Timæus," ii. 20.

XIV.

The occurrence of that dreadful cataclysm caused great commotion among the inhabitants of the countries on both sides of the Atlantic. They recorded it in the annals kept in the archives of their temples, and in other places where its remembrance was most likely to be preserved for the knowledge of coming generations; and so it has lasted to our day.

The existence of this land, and its destruction by earthquakes and fire, then by submergence, is a mooted question among modern scientists. There are many who, disdaining to investigate the ancient American records, and affecting to regard as fabulous Plato's narrative and that of the Egyptian priests Psenophis and Sonchis to Solon, although these asserted that "all that, has been written down of old, and is preserved in our temples," prefer to invent hollow theories and to advance opinions having no firmer foundations than their own magistral *ipse dixit*, and thus dispose of the question by a denial, little dreaming that, besides Plato's narrative, the records of the catastrophe are to be found, full of details, in the writings of

four different **Maya** authors, in the **Maya** language. Each of these has written the relation in his own particular style, but all agree as to the date of the occurrence and the manner in which the destruction of the Atlantean land was effected. It may be that three of them had read each other's writings on that subject; but as to the fourth, it can be safely presumed that he knew nothing of the works of those writers, all communications between his country and theirs having ceased to exist long before his time.

One of these narratives, carved on stone in bas-relief, is preserved in the city of **Chichen.** The slab on which it is written forms the lintel of the door of the inner chamber at the southern end of the building called **Akab-ɔib,** "the awful, the tenebrous record." It is as intact to-day as when it came from the hand of the sculptor. (Plate LIII.) Not only did the **Maya** historians record the submergence of **Mu** in such a lasting manner, but the date of its occurrence became a new starting point for their chronological computations. From it they began a new era and reckoned the epochs of their history, as the Christians do from the birth of Christ, and the Mohammedans from the Hegira or flight of Mohammed from Mecca.

They also arranged all their other computations on the base of 13, in memory of the thirteenth **Chuen,** the day of the month in which the cataclysm occurred. So they made weeks of thirteen days; weeks of years of four times thirteen, or fifty-two years; and their great cycle of thirteen times twenty, or two hundred and sixty years, as we are informed by Father Pedro Beltran.[1]

The second narrative of the cataclysm is to be found in the

[1] Pedro Beltran, *Arte del Idioma Maya*, numeracion p. 204.

Troano MS., whose author has devoted several pages[1] of his interesting work to a minute description of the various phenomena attending the disaster. (Plate LIV.) Thus he recounts the closing scenes of the tragedy:[2] "The year six **Kan,** on the eleventh **Muluc,** in the month **Zac,** there occurred terrible earthquakes, which continued without intermission until the thirteenth **Chuen.** The country of the hills of mud, the '*Land of* **Mu,**' was sacrificed. Being twice upheaved, it suddenly disappeared during the night, the basin being continually shaken by volcanic forces. Being confined, these caused the land to sink and rise several times and in various places. At last the surface gave way, and the ten countries were torn asunder and scattered in fragments; unable to withstand the force of the seismic convulsions, they sank with their sixty-four millions of inhabitants, eight thousand and sixty years before the writing of this book."

Does not this recital recall the story of the destruction of Atlantis told by Plato, and the division of the country by Poseidon into ten portions, assigning one to each of his ten sons?

Let us hope that no one will be so bold as to accuse Plato of having been in collusion with the author of the Troano MS.

The third narrative of the destruction of the "*Land of* **Mu**" is by the author of that **Maya** book known to us as Codex Cortesianus. His style is more prolix, less terse, more symbolical than that of the writer of the Troano. His relation of the event reads as follows (Plates LV.–LVI.):

[1] Troano MS., part ii., plates ii. to v.

[2] *Ibid.*, plate v.

Have we not here the origin of that singular superstition that attributes ill luck to the number thirteen? And is not this superstition a reminiscence of the cataclysm, that has come down to us through the lapse of centuries?

"By his strong will, **Homen**[1] caused the earth to tremble after sunset; and during the night, **Mu,** the country of the hills of mud, was submerged.

"**Mu,** the life of the basin, was submerged by **Homen** during the night.

"The place of the dead ruler is now lifeless; it moves no more, after having twice jumped from its foundations. The king of the deep, while forcing his way out, has shaken it up and down, has killed it, has submerged it.

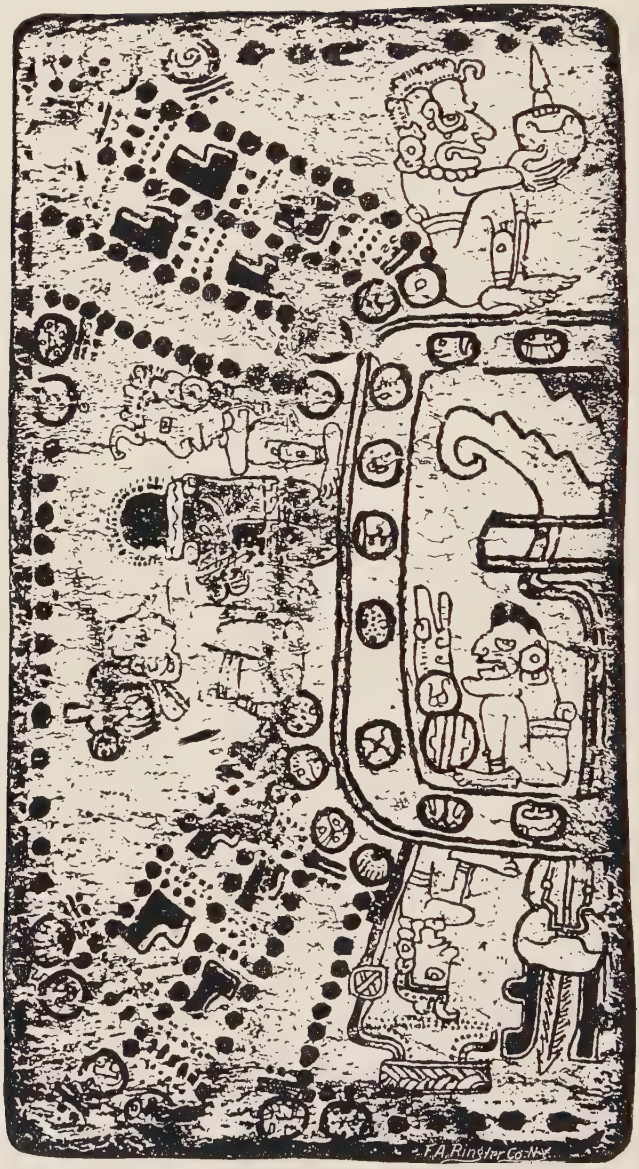
"Twice **Mu** jumped from its foundations. It was then sacrificed with fire. It burst while being shaken up and down violently by the earthquake. By kicking it, the wizard that makes all things move like a mass of worms sacrificed it that very night."

From the fact that the **Mayas** changed their mode of computation,[2] and began, as it were, a new era from the time of the submergence of the *Land of* **Mu,** it is evident that in reading their ancient history, in order to establish correct dates, it becomes necessary to know if the events related took place before or after the cataclysm.

The commotion produced by that disaster seems to have been no less great among the populations bordering on the Mediterranean than among those inhabiting the Western Continent. Plato tells us that the Egyptians preserved a relation of it in the archives of their temples, asserting it was the

[1] **Homen** was the overturner of mountains, the god of earthquakes, the wizard who made all things move like a mass of worms, the volcanic forces anthropomorphized and then deified. The **Mayas** deified all phenomena of nature and their causes, then represented them in the shape of human beings or animals. Their object was to keep for the initiates the secrets of their science.

[2] Landa, *Las Cosas de Yucatan*, chap. xxxix., p. 234.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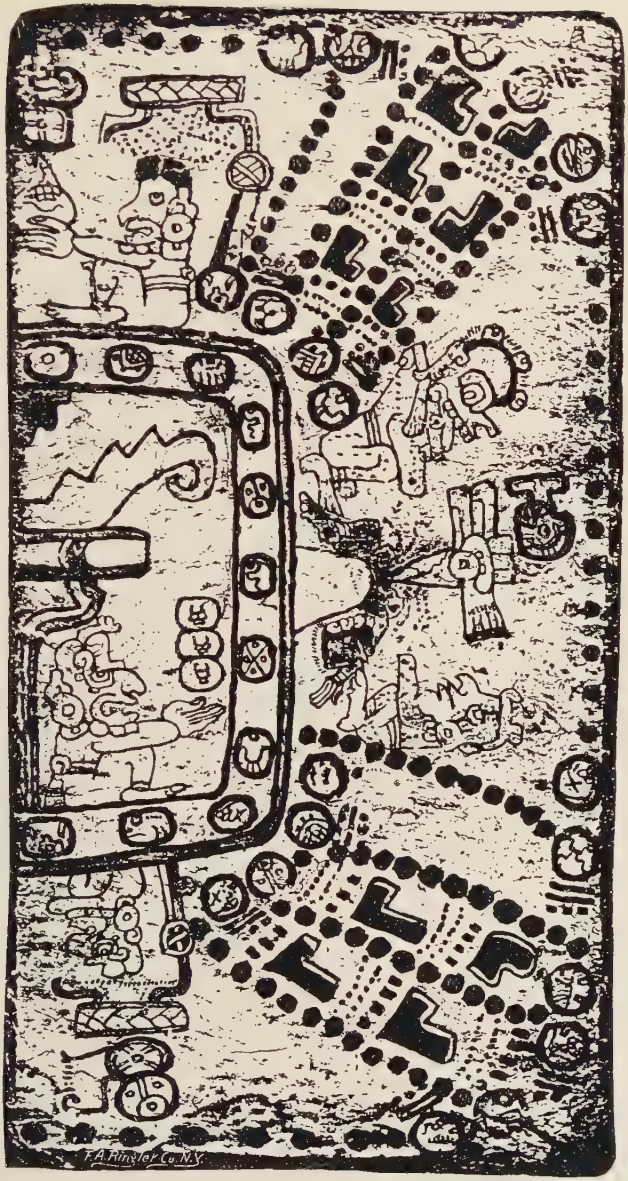
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greatest deluge which had occurred within the memory of man. Their narrative tallies exactly with that of the **Maya** authors. From that time, they said, all their communications with the inhabitants of the Lands of the West had been interrupted, the sea having become an impassable barrier of mud.

As for the Greeks, they had good reasons for grieving at the loss of **Mu,** since, according to Egyptian records, thousands of their best warriors lost their lives by it. They celebrated the festival of the Small Panatheneas, in commemoration of the victory gained by their ancestors, with the aid of Minerva, over the Atlanteans, when the latter tried to invade Greece after having conquered the other Mediterranean nations—those living on the coast of Libya as far as Egypt, and those dwelling on the European shores as far as Tyrrhania. After repelling the invaders the Greek warriors pursued them to their own homes; so they also fell victims to the wrath of **Homen.** In order to preserve the memory of the catastrophe for the knowledge of future generations, they wrote an epic in the **Maya** language, which seems to have been at that time still prevalent among them. In it were described the geological and meteorological phenomena that took place and caused the wholesale destruction of the *Land of* **Mu** and its inhabitants. When in the year 403 B.C., during the archonship of Euclid, the grammarians rearranged the Athenian alphabet in its present form, they adopted for the names of their letters words formed by the agglutination of the various vocables composing each line of said **Maya** epic. In this most interesting philological and historical fact will be found the reason why certain letters having the same value were placed apart, instead of juxtaposed as they naturally should be. What else

could have induced Euclid and his collaborators, men of intelligence and learning, to separate the *Epsilon* from the *Eta*, the *Theta* from the *Tau?* to place the *Omikron* in the middle and the *Omega* at the end of the alphabet?

In August, 1882, the writer published in the "Revista de Merida," a daily paper of Merida, the capital of Yucatan, a Spanish translation of the **Maya** epic formed by the names of the letters of the Greek alphabet. He invited **Maya** scholars to review and correct it, in case any word had been misapprehended, as he was desirous to present his discovery to the scientific world. No correction was offered, although at the time it attracted the attention of students in a country where Spanish and **Maya** are the vernacular of the people—the Spanish that of the white inhabitants, the **Maya** that of the natives; all, however, speaking more or less **Maya,** a knowledge of it being necessary to hold intercourse with the latter, who absolutely refuse to even learn the Spanish, which they hate. That language perpetually revives the memory of the lost autonomy of their people; of the long and cruel persecutions their race has suffered since 1540 at the hands of the Spanish invaders, the destroyers of their civilization, and at those of their descendants whose serfs they have become and remain, although called free in accordance with the law.[1]

The following translation may be regarded as absolutely correct, being an English rendering of that published in Spanish in Merida.

[1] See Appendix, note iv.

Greek Alphabet.	Maya Vocables with their English Meaning.				
Alpha.	**Al**	**páa**	**ha.**		
	Heavy;	break;	water.		
Beta.	**Be**	**ta.**			
	Walk;	place.			
Gamma.	**Kam**	**ma.**			
	Receive;	earth.			
Delta.	**Tel**	**ta.**			
	Depth; bottom;	where.			
Epsilon.	**Ep**	**zil**	**on-om.**		
	Obstruct;	make edges;	whirlpool; to whirl.		
Zeta.	**Ze**	**ta.**			
	Strike;	place; ground.			
Eta.	**Et**	**ha.**			
	With;	water.			
Theta.	**Thetheah**	**ha.**			
	Extend;	water.			
Iota.	**Io**	**ta.**			
	All that which lives and moves;	earth.			
Kappa.	**Ka**	**páa.**			
	Sediment;	break; open.			
Lambda.	**Lam**	**be**	**ta.**		
	Submerge;	go; walk;	where; place.		
Mu.	**Mu.**				
	Mu.				
Ni.	**Ni.**				
	Point; summit.				
Xi.	**Xi.**				
	Rise over; appear over.				
Omikron.	**Om**	**ik**	**le**	**on.**	
	Whirlpool; whirl;	wind;	place;	circular.	
Pi.	**Pi.**				
	To place by little and little.				
Rho.	**La**	**ho.**			
	Until;	come.			

Greek Alphabet.	Maya Vocables with their English Meaning.				
Sigma.	**Zi**	**ik**	**ma.**		
	Cold;	wind;	before.		
Tau.	**Ta**	**u.**			
	Where;	basin; valley.			
Upsilon.	**U**	**pa**	**zi**	**le**	**on.**
	Abyss:	tank;	cold; frozen;	place;	circular.
Phi.	**Pe**	**hi.**			
	Come; form;	clay.			
Chi.	**Chi.**				
	Mouth; aperture.				
Psi.	**Pe**	**zi.**			
	Come out;	vapor.			
Omega.	**O**	**mec**	**ka.**		
	There;	whirl;	sediments.		

Freely Translated.

Alpha.	Heavily break—*the*—waters
Beta.	extending—*over the*—plains.
Gamma.	*They*—cover—*the*—land
Delta.	*in* low places where
Epsilon.	*there are*—obstructions, shores form and whirlpools
Zeta.	strike—*the*—earth
Eta.	with water.
Theta.	*The*—water spreads
Iota.	*on* all that lives and moves.
Kappa.	Sediments give way.
Lambda.	Submerged is—*the*—land
Mu.	*of* Mu.
Ni.	The peaks—*only*
Xi.	appear above—*the water.*
Omikron.	Whirlwinds blow around
Pi.	by little and little,
Rho.	until comes

Sigma.	cold air. Before
Tau.	where—*existed*—valleys,
Upsilon.	*now*, abysses, frozen tanks. In circular places
Phi.	clay—formed.
Chi.	*A*—mouth
Psi.	opens; vapors
Omega.	come forth—and *volcanic* sediments.

XV.

When Queen **Móo** reached the place where she hoped to find a refuge, she discovered that the *Land of* **Mu** had vanished. Not a vestige of it was to be seen, except the shoals and muddy waters mentioned by Herodotus, Plato, Scylax, Aristotle, and other ancient writers, who tell us that this made the ocean impassable to ships and prevented navigation for many centuries after the cataclysm.

It seems that Queen **Móo,** notwithstanding these obstacles, was able to continue her voyage eastward, and succeeded in reaching Egypt. We find mention made of her on the monuments and in the papyri, always as Queen *Mau* (**Moó**). She is, however, better known as the goddess *Isis;* wearing vestments dyed with a variety of colors, imitating feather work,[1] like the plumage of the macaw, after which she was named in **Mayach.** Isis was, no doubt, a term of endearment applied to their beloved queen by her followers and her new subjects. It seems to be a corruption or may be a dialectical pronunciation of the **Maya** word **iɔin** (pronounced *idzin*), the "little sister."

[1] Sir Gardner Wilkinson, *Manners and Customs*, vol. iii., p. 395.

We have seen how, before leaving **Mayach,** Queen **Móo** caused the erection of a memorial hall that she dedicated to the memory of Prince **Coh,** her brother and husband; and that in it she had the principal events of his and her life painted in bright colors on the walls of the funeral chamber. Not satisfied with this mark of her love, she had raised over his remains a mausoleum that would be an ornament to any of our modern cemeteries or public squares. (Plate LVII.)

The four sides of the monument were ornamented with panels, on which were sculptures in mezzo-relievo. (Plate LVIII.) That on the frieze represents a dying warrior on his back, his knees drawn up, the soles of his feet firmly planted on the ground. His head, covered with a helmet, is thrown backward. From his parted lips the breath of life escapes in the shape of a slender flame.[1] His posture is, in fact, the same as that given by the **Mayas,** in those remote ages, to all the statues of their great personages; a position that represented the contour of the **Maya** Empire as nearly as the human body could be made to assume it. The upper part of the body in this case, instead of being erect, is pictured lying down, the head thrown back, emblematic of the chief of the nation being dead. In his right hand, placed upon his breast, he holds a broken sceptre, composed of three javelins, typical of the three wounds that caused his death, and of the weapons with which they were inflicted. One of the wounds was under the left shoulder-blade. The blow was aimed at the heart from behind, proving that the victim was treacherously murdered. The two others were in the lumbar region. These are indicated in the sculptures by two small holes just above the waist-band of the kilt worn by

[1] See Appendix, note xx.

the warrior, and the image of a small arrowhead >, its point directed toward the left shoulder. His left arm is placed across his breast, the left hand resting on the right shoulder. This is a token of respect among the living, as we have already seen; but what can be its meaning when made to be assumed by the dead? Does it signify that this is the attitude of humility in which the souls of the departed must appear before the judgment seat of **Yum-cimil,** the "god of death;" just as we see, in the Egyptian inscriptions and papyri, the souls when standing before the throne of Osiris in Amenti, waiting to receive their sentence from his mouth? This is very probable, for the same custom existed in Egypt. "The Egyptians," says Sir Gardner Wilkinson,[1] "placed the arms of the mummies extended along the side, the palms inward and resting on the thighs, or brought forward over the groin, sometimes even *across the breast;* and occasionally one arm in the former, the other in the *latter position.*" Mr. Champollion Figeac, speaking on the same subject, says:[2] "On croisait les mains des femmes sur leur ventre; les bras des hommes restaient pendants sur les côtés; quelquefois *la main gauche etait placée sur l'épaule droite; ce bras faisait ainsi écharpe sur la poitrine.*" The upper end of the sceptre is ornamented with an open dipetalous flower, with a half-opened bud in the centre of the corol. This is significant of the fact that the dead warrior was killed in the flower of life, before he had had time to reach maturity. The lower extremity of said sceptre is carved so as to represent

[1] Sir Gardner Wilkinson, *Manners and Customs*, vol. iii., chap. xvi., p. 486.

[2] Champollion Figeac, *L'univers, Egypte*, p. 261.

"The women's hands were crossed on the belly; the men's arms remained hanging at the sides; but sometimes the left hand was placed on the right shoulder, the arm across the chest.

a leopard's paw. This is intended for the name of the dead hero, **Coh,** or **Chaacmol,** "leopard." The etymon of the last word is: **Chaac,** "thunder," "tempest," hence, "irresistible power;" and **mol,** "the paw of any carnivorous animal." The leopard being the largest and fiercest of the beasts of prey inhabiting the forests of Yucatan and Central America, the **Mayas,** who, as we have said, named all things by onomatopœia, called their most famous warrior **Chaacmol;** that is, "the paw swift like thunder," "the paw with irresistible power like the tempest"—just as the French designate a noted general on the battle-field as "un aigle dans le combat," "un foudre de guerre."[1]

On the panels that adorned the architrave were carved two figures (Plate LIX.), the one a leopard, the other a macaw (Plate LX.), in the acting of licking or eating hearts. The first is the totem of the warrior to whose memory the mausoleum was erected; the other that of his wife, Queen **Móo,** by whose order it was constructed, and who dedicated it to the memory of her beloved brother and husband. Being portrayed in the act of licking the hearts of their enemies, whom they had vanquished on the battle-field, certainly indicates that the **Mayas,** although ordinarily not addicted to cannibalism, like many other nations of antiquity sometimes ate the hearts of their conquered foes, in the belief that by so doing they would inherit their valor. This same custom prevails even in our day among various peoples.

The corona of the cornice is adorned with a row of human skulls. Not one is artificially deformed. Evidently the custom of deforming the head was not practised by the ancient **Mayas** as it was by the inhabitants of the cities of Copan and

[1] "An eagle in the battle," "a thunder in war."

Palenque. These, therefore, could not have been **Mayas** as the majority of Americanists assert without adequate proofs. In fact, the sculptures at **Chichen** show that the **Mayas** and the peoples that so deformed their heads, whoever they were, were inimical to each other.

At the foot of the balustrades, on each side of the stairs leading to the top of the mausoleum, there were large serpent heads, with open mouth and protruding tongue.

These serpent heads, we know, were totems of the Cans, used in all edifices erected by them, to show that they were built by their order. The tongue protruding from the mouth was the symbol of wisdom among the **Mayas.** It is often found thus in the portraits of priests, kings, and other exalted personages supposed to be endowed with great wisdom.[1] It may, perhaps, have been also a token of respect, as it is even to-day in Thibet.[2] (Plate LXI.)

The mausoleum was crowned by a most interesting statue. It was that of a dying leopard with a human head (Plate LXII.), a *veritable sphinx;* the prototype, may be, of the mysterious Egyptian Sphinx, the most ancient monument in the valley of the Nile. This **Maya** sphinx, like the leopard in the sculptures, had three deep holes in its back—symbols of the three spear thrusts that caused Prince **Coh's** death. Thus it has come to the knowledge of succeeding generations that the brave **Maya** warrior, whom foes could not vanquish in fair fight, was treacherously slain by a cowardly assassin—this assassin his own brother **Aac;** just as Osiris in Egypt is said to have been murdered by his brother Set, and for the same motive, jealousy.

[1] See Appendix, note xxi.

[2] M. Huc, *Recollections of a Journey through Thibet and Tartary*, vol. ii., chap. vi., p. 158.

Osiris, in Egyptian history, comes to us as a myth. Prince **Coh,** the well-beloved **Ozil,** is a tangible reality; the author having in his possession his charred heart, part of which was analyzed, on September 25, 1880, by the late Professor Charles O. Thompson, at the request of Mr. Stephen Salisbury, now president[1] of the "American Antiquarian Society," of Worcester, Mass. Besides, the author has also in his possession the very weapon with which the murder was committed. (Plate LXIII.)

From all antiquity the Egyptian Sphinx has been a riddle, that has remained unsolved to our day. (Plate LXIV.) It is still, as Bunsen says, the enigma of history.[2] "The name most conspicuous on the tablet in the temple between the paws of this wonderful statue is that of Armais." According to Osburn, it was the work of King Khafra;[3] but he is still in doubt about it, for he adds: "On the other hand, the great enigma of the bearded giant Sphinx still remains unsolved. When and by whom was the colossal statue erected, and what was its signification? . . . We are accustomed to regard the Sphinx in Egypt as a portrait of the king, and generally, indeed, as that of a particular king whose features it is said to represent." In hieroglyphic written character, the sphinx is called *Neb*, "the lord."[4]

But Richard Lepsius[5] remarks: "King Khafra was named in the inscription, but it does not seem reasonable thence to conclude that Khafra first caused the lion to be executed, as

[1] Aug. Le Plongeon, *Sacred Mysteries*, certificate of analysis by Prof. Charles O. Thompson, pp. 84–85.

[2] Bunsen, *Egypt's Place in Universal History*, vol. ii., p. 388.

[3] Osburn, *Monumental History of Egypt*, vol. ii., p. 319.

[4] *Ibid.*, vol. i., p. 311.

[5] R. Lepsius, *Letters from Egypt, Ethiopia, and the Peninsula of Sinai*, Horner's translation, p. 66.

another inscription teaches us King Khafra had already seen the monster, or, in other words, says that before him the statue already existed, the work of another Pharaoh. The names of Thotmes IV., of Rameses II., as well as that of Khafra, are inscribed on the base."

Plinius, the first author who ever mentioned the Sphinx, refers to it as the tomb of Amasis.[1]

Its age is unknown. De Rougé, in his "Six Premières Dynasties," supposes it to be as old as the fourth dynasty; but it is probably coetaneous with, if not anterior to, the pyramids.

As to its significance, Clement of Alexandria[2] simply tells us that it was the emblem of the "union of force with prudence or wisdom;" that is, of physical and intellectual power, supposed attributes of Egyptian kings.

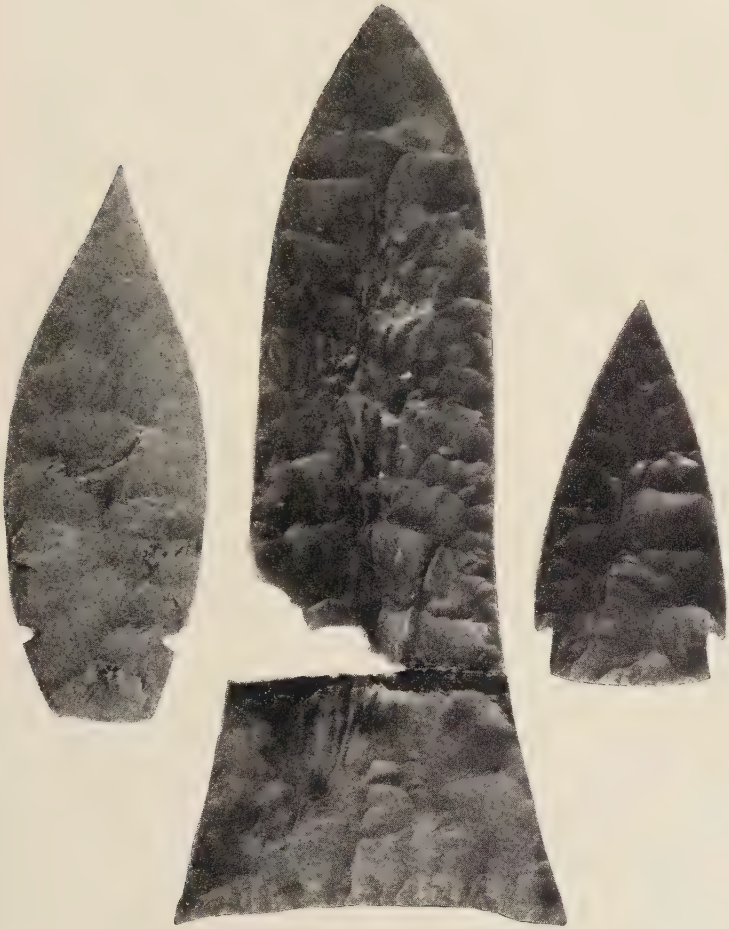
Without pretending to emulate Œdipus, we may be permitted to call attention to certain striking analogies existing between the Egyptian Sphinx and the leopard with human head that crowned Prince **Coh's** mausoleum. In order to better understand these analogies, it will be necessary to consider not only the meaning of the names of the Sphinx, but also its position relative to the horizon and to the edifices by which it is surrounded.

It is placed exactly in front, and to the east, of the second pyramid, overlooking the Nile toward the rising sun. It represents a crouching lion, or may be a leopard, with a human head, hewn out of the solid rock. Piazzi Smyth[3] tells us that "about the head and face, though nowhere else, there is much of the original statuary surface still, occasionally, painted dull red."

[1] Plinius, *Hist. Nat.*, xxxvi. 17.

[2] Clement of Alexandria, Strom. v.

[3] Piazzi Smyth, *Life and Work at the Great Pyramid*, vol. i., chap. xii., p. 323.



The mausoleum of Prince **Coh,** in **Chichen,** stands in front and to the east of the Memorial Hall. The statue on the top was that of a leopard with human head. (Plate LXII.) The color of the **Mayas** was red brown, judging from the fresco paintings in the funeral chamber, and Landa tells us[1] that even to the time of the Spanish Conquest they were in the habit of covering their face and body with red pigment.

According to Henry Brugsch:[2] "To the north of this huge form lay the temple of the goddess Isis; another, dedicated to the god Osiris, had its place on the southern side; a third temple was dedicated to the Sphinx. The inscription on the stone speaks as follows of these temples: He, the living Hor, king of the upper and lower country, Khufu, he, the dispenser of life, founded a temple to the goddess Isis, the queen of the pyramid; beside the god's house of the Sphinx, northwest from the god's house and the town of Osiris, the lord of the place of the dead."

The Sphinx being thus placed between temples dedicated to Isis and to Osiris, by their son Hor, would seem to indicate that the personage represented by it was closely allied to both these deities.

Another inscription shows that it was especially consecrated to the god *Ra-Atum,* or the "Sun in the West;" thus connecting said personage with the "lands toward the setting sun," with "the place of the dead," with the country whence came the ancestors of the Egyptians, where they believed they returned after the death of the physical body, to appear in the presence of Osiris seated on his throne *in the midst of the waters,* to be judged by him for their actions while on earth.

[1] Landa, *Las Cosas de Yucatan,* § xx., p. 114, and xxxi., p. 184.

[2] Henry Brugsch, *History of Egypt under the Pharaohs,* vol. i., p. 80, Seymour and Smith's translation.

Mr. Samuel Birch, in a note in the work of Sir Gardner Wilkinson, "Manners and Customs of the Ancient Egyptians,"[1] says "that the Sphinx was called *Ha* or *Akar*." These words mean respectively, in the **Maya** language, "water," and "pond" or "swamp." In these names may we not see a hint that the king represented by the huge statue dwelt in countries surrounded by water? Its position, again, with the head turned toward the east, its back to the west, may not be without significance. Might it not mean that the people who sculptured it travelled from the West toward the East? from the Western Continent where Isis was queen, when she abandoned the land of her birth and sallied forth, with her followers, in search of a new home?

PRIEST OF OSIRIS, COVERED WITH LEOPARD'S SKIN.

May not that lion or leopard with a human head be the totem of some famous personage in the mother country, closely related to Queen **Móo,** highly venerated by her and her people, whose memory she wished to perpetuate in the land of her adoption and among coming generations?

Was it the totem of Prince **Coh?**

We have seen in **Mayach,** on the entablature of the Memorial Hall, and in the sculptures that adorned his mausoleum at **Chichen,** that he was represented as a leopard. But in Egypt, Osiris, as king of the Amenti, king of the West, was likewise portrayed as a leopard, . His priests always wore

[1] Samuel Birch, Sir Gardner Wilkinson, *Manners and Customs*, note, vol. iii., chap. xiv.

a leopard skin over their ceremonial dress, and a leopard skin hung always near his images or statues. In seeking to explain the meaning of the names inscribed at the base of the Sphinx, we will again make use of the **Maya** language, which may be for us, in this instance also, the thread of Ariadne that will guide us out of this more than dædalian labyrinth.

Henry Brugsch again tells us: "The Sphinx is called in the text *Hu*, a word which designates the man-headed lion, while the real name of the god represented by the Sphinx was *Hormakhu*, that is to say, 'Horus on the horizon.' It was also called *Khepra*, 'Horus in his resting place on the horizon where the sun goes to rest.'"[1]

Herodotus says[2] that Horus was the last of the gods who governed the Egyptians before the reign of Menes, the first of their terrestrial kings. He came into the world soon after the death of his father, being the youngest son of Isis and Osiris; and he stood forth as his avenger, combating Set and defending his mother against him.

According to the **Maya** language *Hormakhu* is a word composed of three **Maya** primitives—**Hool-ma-ku:** that is, **hool,** "head," "leader;" **ma,** "country," or **ma,** radical of **Mayach,** that becomes syncopated by losing the desinence **yach** in forming the compound name; and **ku,** "god." Hormakhu would then mean "*the God chief in* **Mayach.**" It is well to remember that the **Maya** inscriptions and other writings were read, as generally were the Egyptian and many other ancient languages, from right to left. That **Ma** stands for **Mayach** in this instance, there seems to be no doubt, since the sign , which is the shape

[1] Henry Brugsch, *History of Egypt*, vol. ii., p. 464.
[2] Herodotus, *History*, lib. ii., 144.

of the peninsula of Yucatan, forms part of the hieroglyph representing the name of the Sphinx. Had not this been the intended meaning, the hierogrammatists would no doubt have made use of some other of the various signs with which they represented the Latin letter *M*. We must not lose sight of the fact that hieroglyphic writings were mostly pictorial. Besides, the sign , the "sun resting on the western horizon," makes it evident that the hieroglyph was intended to represent a country, having similar geographical contour, situated in the regions where the sun sets; that is, the West. The **Mayas** made use of the same sign to designate regions situated toward the setting sun.[1]

Khepra would read in Maya **Keb-la.** **Keb** means "to incline;" **La** is the eternal "truth," the god, hence the sun. **Kebla** or *Khepra* is therefore the sun inclined on the horizon.

As to the name *Hu*, used in the texts to designate the Sphinx, it may be a contraction of the Maya **hul,** an "arrow," a "spear."

The Greeks placed offensive weapons in the hands of some of their gods, as symbols of their attributes. So also the Egyptians. They represented Neith, Sati, or Khem holding a bow and arrows. To Horus they gave a spear, **hul,** with which he was said to have slain Set, his father's murderer. They represented him sometimes standing in a boat, piercing the head of Set swimming in the water.[2] Did they mean by this to indicate that the tragedy took place in a country surrounded by water, reached only by means of boats? They

[1] This sign forms part of the word **Alau** in the Troano MS., in part ii., plates ii. and iii.

See Introduction, *ubi supra*, p. lix.

[2] Plutarch, *De Yside et Osiride*, §§ 25, 36.

also figured Horus on the land, transfixing with a spear the head of a serpent (illustration, p. 124).

Was, then, the serpent in Egypt one of the totems of *Set*, Osiris's murderer, as it was in **Mayach** of **Aac,** Prince **Coh's** slayer?

No doubt it was, since Osiris's worshippers were wont, at the celebration of his feast, to throw a rope into their assembly, to simulate a serpent, emblem of his murderer, and hack it to pieces, as if avenging the death of their god. Was this a reminiscence of the tragedy that occurred in the mother country, where one member of the **Can** (serpent) family slew his brother?

From the portraits of his children, carved on the jambs of the door of Prince **Coh's** funeral chamber at **Chichen,** we learn that his youngest son, a comely lad of about sixteen, was named **Hul;** his totem, a spear-head, is sculptured above his head. Are not **Hul,** *Hu*, *Hor*, **Hol,** cognate words?

Elsewhere[1] I have endeavored to show, from the identity of their history, from that of their names, and from their totems, that *Seb* and *Nut*, and their children *Osiris*, *Set*, *Aroeris*, *Isis*, and *Nike*, worshipped as gods by the Egyptians, were the same personages known as King **Canchi,** his wife **Zoo,** and their five children **Cay, Aac, Coh, Móo** and **Nike,** who lived and reigned in **Mayach,** where, having received the honor of apotheosis, after their death, they had temples erected to their memory and divine homage paid them.

Queen **Móo,** not finding vestiges of the land of **Mu,** went to Egypt, where we meet with traditions of her family troubles. There she became the goddess Isis, was worshipped throughout the land, her cult being superior even to that of Osiris.[2] She

[1] Aug. Le Plongeon, *Sacred Mysteries*, p. 87, *et passim.*

[2] Herodotus, *Hist.*, lib. ii., 42, 59, 61.

knew that, centuries before, **Maya** colonists, coming from India and from the banks of the Euphrates, had established themselves in the valley of the Nile. She naturally sought refuge among them. They received her with open arms, accepted her as their queen, and called her **Iɔin,** "the little sister," an endearing word that in time became changed into *Isis.*

Apuleius, in his "Metamorphosis,"[1] makes her say: "But the sun-illumined Ethiopians and the Egyptians, renowned for ancient lore, worshipping me with due ceremonies, call me by my real name Isis." Diodorus causes her to say:[2] "'I am Isis, queen of the country, educated by Thoth, Mercury. What I have decreed, no one can annul. I am the eldest daughter of Saturn (Seb), the youngest of the gods. I am the sister and wife of King Osiris. I am the first who taught men the use of corn. I am the mother of Horus.'"

In the Book of the Dead Isis says: "I am the queen of these regions; I was the first to reveal to mortals the mysteries of wheat and corn. I am she who is risen in the constellation of the dog."[3]

Was it she who, to perpetuate the memory of her husband among the coming generations in the land of her adoption, as she had done in the country of her birth, caused the Sphinx to be made in the likeness of that with which she had embellished the mausoleum of her beloved **Coh** in **Chichen?** There she had represented him as a dying leopard with a human head, his back pierced with three spear wounds. In Egypt she figured him also as a leopard with a human head; but erect and

[1] Apuleius, *Metamorphosis*, lib. ii., 241.
[2] Diodorus, *Bibl. Hist.*, lib. i., 27.
[3] *Book of the Dead*, chap. cx., verses 4–5.

proud, a glorified soul watching over the country that had insured her safety, giving her a new home; over the people she loved, and who obeyed with reverence her smallest mandate, and after her death deified and worshipped her, calling her the "good mother of the gods and of men," as **Maia** was called by the Greeks, as **Maya** was by the Hindoos, and **Mayaoel** by the Mexicans. Did she entrust to her son **Hul** the supervision of the execution of the huge statue, that for this reason was named *Hu* in the texts?

Shall we answer with certainty in the negative these queries that force themselves on the mind, when we reflect on the influence of **Maya** customs and **Maya** civilization on the populations of Asia and Africa; on the similarity of the names, and the striking analogy of the events in the lives of Isis and Osiris, and those of Queen **Móo** and Prince **Coh**; particularly when, among other things, we consider the identity of the ancient hieratic **Maya** and *Egyptian* alphabets; that of the rites of initiation into the mysteries celebrated in the temples of **Mayach** and Egypt,[1] and many other customs and traditions that it is impossible to regard as mere coincidences, these being too numerous to be the effect of hazard?

Furthermore, we may take into consideration the latest discovery made by Col. G. E. Raum, of San Francisco, in excavating the temple between the fore paws of the Sphinx, of the cap that once covered the head of the statue. This cap is painted red and adorned with three lotus stems and a serpent. Might not these indicate that the personage represented by the Sphinx came from a country situated in the midst of the waters, and belonged to the family of the **Cans,** serpents?[2]

[1] Aug. Le Plongeon, *Sacred Mysteries*, p. 15, *et passim.*

[2] *New York Herald*, March 20, 1896.

APPENDIX.

Note I. (Page xxviii.)

(1) Diego de Landa, the second bishop of Yucatan, was a native of Cifuentes de Alcarria, in Spain. (Plate LXVI.) Born in 1524, in the noble family of the Calderones, he at the age of seventeen, that is, in 1541, became a monk of the Order of St. Francis, in the Convent of San Juan de los Reyes, at Toledo. In August, 1549, being then twenty-five years old, he went to Yucatan as a missionary. He soon learned the language of the aborigines—**Maya**—under the tuition of Father Luis de Villalpando, whose grammar of that tongue he revised and corrected. It was afterward published in the City of Mexico by Father Juan Coronel.

From the time when Landa was able to understand the **Maya** language he dedicated his whole life to evangelical work, teaching Christianity to the natives, converting them to his faith. During thirty years, to the hour of his death, which occurred on the 29th of April, 1579, with the exception of the

two years he passed in Spain, he lived among the **Mayas.** Whilst preaching the gospel he took care to study the customs, manners, mode of life, laws, institutions, religion, and traditions of the people among whom he labored. He tells us, in his book, that their sciences, their history, and their religious tenets, with the rites and observances which they practised, were contained in volumes written in alphabetical and ideographic characters on prepared deer-skin (parchment), or on paper made from the roots of certain trees. At the impulse of a misguided religious zeal, attributable, no doubt, to the ideas and prejudices prevalent in Spain in the sixteenth century, and to his early education, assuming the rights and prerogatives of an inquisitor, he ordered an *auto-de-fe*, which took place in the city of Mani, in the year 1561, in presence of the majority of the Spanish nobility resident in the country. It is to be regretted that, together with the bones of a number of human beings that he had disinterred for the occasion, many precious volumes, containing the history and traditions of the **Mayas** written in the characters in use among them at that time, and other valuable objects, were consigned to the flames. Landa himself, in his work, complacently gives a detailed account of all the documents and various other things he thus caused to be destroyed; stating emphatically, as if to allay some secret pang of his conscience, that no human being was burned alive, although several individuals, fearing lest such horrid chastisement should be inflicted on them, hanged themselves, and their carcasses were scattered through the forests to become the prey of wild beasts and vultures.

However, the historian owes Landa a debt of gratitude, since, in spite of his blind fanaticism, by a strange freak, and as if to atone for the wanton destruction of the precious histor-

ical data, he has preserved, with the manners and customs of the aborigines, some of the alphabetical and ideographic characters used by the **Maya** hierogrammatists, together with their symbols for the names of days and months. These have served as a key to decipher some pages of the Troano MS., as well as some of the inscriptions painted on the walls of the apartments in the palaces at **Kabah** and other places. Whatever certain Americanists may say, there can be no doubt as to the genuineness of said characters and symbols, nor as to the good faith of Landa, whose mental blindness we can only pity and deplore.

Note II. (Page xxix.)

(4) Fray Diego Lopez de Cogolludo was a native of Alcala de Henares, Spain. I have been unable to obtain data concerning his family. The date of his birth and that of his death are unknown. Though always ready to bestow praise on each and every member of his Order, he is most reticent when speaking of himself. He seems to have been a man of superior intelligence, remarkably free-minded for his age and calling. From his "Historia de Yucathan," a great part of which is dedicated to the doings and sayings of his friends and associates in the evangelical labor of preaching the gospel and catechising the aborigines, we learn that he received the sacred orders in the Convent of St. Francis, in his native city, whence he came as missionary to Yucatan in 1634, being one of twenty-five monks brought to the country by Rev. Francisco Ximenes de Santa Maria. Father Juan Coronel, author of a **Maya** grammar published in Mexico, was his teacher of the **Maya** language. During the twenty-two years that elapsed from the time of his arrival until 1656, the last year mentioned in his work, he occupied many posts of importance in his Order. He visited the cities of Guatemala and Mexico, travelling on foot. While he was Superior or Guardian of the Convent of **Motul,** a great famine occurred in the country. The sufferings of the people are said to have been very severe, many dying of inanition. He also tells of a terrible epidemic, that, judging by the symptoms, minutely described, was yellow fever of the most virulent

En cinco de Nobiembre de mil y seiscientos y cinqu
enta y vn años bautice a Maria. hija de Antonio Ak
Ana Bost, fueron sus Padrinos Miguel Koh, y Francisca C
Dieso Lope
Cogolludo

form. It began in 1648, and lasted two years, reducing the population of the country by one-half. Cogolludo wrote his work at intervals as his duties allowed him, while Superior of the Convent of **Cacalchen.** The MS. was sent to Spain, and published in Madrid in 1688 by Father Francisco de Ayeta, procurator-general of the Order of St. Francis for all the provinces of New Spain, having been granted a copyright by the king; the printer was Juan Garcia Infanzon. Copies of this first edition are now extremely rare. (Plate LXVII.)

Note III. (Page xxxi.)

(1) The Troano MS. is one of the books written for the use of the **Maya** priests and noblemen. It is one of the few **anal-tes** that escaped destruction at the hands of the over-zealous missionaries who came to Yucatan even before the conquest of that country by the Spaniards. How it was saved from their iconoclastic fury, it is difficult to surmise; nor is it known who brought it to Spain. Cogolludo, describing these **Maya** books,[1] says: "They were composed of a scroll of paper ten or twelve varas (thirty to thirty-six feet) long, doubled up so as to form folds about eight inches (*una palma*) wide, placed between two boards, beautifully ornamented, that served as cover." Landa tells us that[2] "the paper was manufactured from the roots of certain trees, and that when spread in sheets, these were coated with a white and unalterable varnish on which one could easily write." The written space on each leaf of the Troano MS. measures five by nine inches.

The learned Abbé Brasseur, returning from his expedition to Yucatan, passing through Madrid, made the acquaintance of Señor Dn. Juan Tro y Ortelano, professor of palæography at the University of that city. That gentleman showed to Brasseur an old manuscript which he said was Mexican. The abbé at once recognized in it some of the characters of the **Maya** alphabet preserved by Landa. He asked, and was graciously

[1] Cogolludo, *Hist. de Yucathan*, lib. iv., chap. v., p. 185.
[2] Landa, *Las Cosas de Yucatan*, chap. vii., p. 44.

permitted, to make a copy of the document. The work was done by Mr. Henry Bourgeois, the artist who had accompanied Abbé Brasseur to Yucatan, and the task occupied two years and a half of the artist's time. It was published by the French Government under the title of "Manuscrit Troano," from the name of the owner of the original.

This **Maya** manuscript is, indeed, a most precious document, for it is a brilliant light that, besides the monumental inscriptions, now illuminates the darkness which surrounds the history of the ancient inhabitants of the peninsula of Yucatan. The second part, after describing the events that took place during the awful cataclysms that caused the destruction of ten different countries, one of which, called **Mu,** was probably Plato's Atlantis, is mostly dedicated to the recital of meteorological and geological phenomena that occurred in the "Land of the Serpent," also called **Beb** (tree), of which **Mayab** formed a part.

Note IV. (Pages xxxviii. and 150.)

(1) What bitter irony! Every day, all over the land, some workingmen in the haciendas (plantations), *sirvientes* as they are called, are pitilessly and arbitrarily flogged by their overseers; put in stocks during the night, so that their day's work may not be left undone, and otherwise cruelly punished for the smallest offence or oversight. True, we are told that there are laws printed in the codes that forbid such iniquitous treatment, and that those subjected to it can complain. Complain! And to whom? If they lay their grievances before the owner of the hacienda, their only redress is to receive a double ration of lashes for (*su atrevimiento de quejarse*) daring to complain. If they lodge a complaint before a Judge, as by law they have a right, he, of course, is the friend or relative of the planter. He himself may be a planter. On his own plantation he has servants who are treated in like manner. What remains for the poor devil to do but to endure and be resigned? That is all. His fathers have suffered as he suffers, as his children will suffer.

These facts I do not report from hearsay, but from actual personal observation. How many times have I witnessed the whipping of some poor creature, for the most trifling cause, without being able to interfere in his behalf, knowing well that such interference would be resented, and would entail on the victim a more severe punishment later on! To a gentleman, a very stanch Catholic, who considered it a sin to fail to attend

mass every morning, who had been educated in the colleges of Europe and of the United States, I was once making some observations on the bad treatment inflicted on the Indians in the plantations, which, though most Christianlike, was notwithstanding extremely barbarous, when he interrupted me by saying, "Well, they are accustomed to it. '*Al indio pan y palo*' ('For the Indian, bread and stick') is the common saying throughout the country."

Alas! for the poor Indian this saying is true only in part, for very little bread falls to his share, but abundance of lashes. Of course, those ill-treated people at times become exasperated —who would not? They kill their overseers. Woe to them then! for they are soon and surely made to remember that there are criminal laws, enacted by congress to punish such as they.

During twelve years that I have dwelt amid the ruined cities of the ancient **Mayas,** in the depth of the forests of the Yucatan peninsula, I have had occasion to study the character of the Indians as well as the remains of the palaces and temples where, not so very long ago, their ancestors burned copal and incense in honor of their gods. I have found that the Indians, treated kindly, as every intelligent being, human or not human, should be, were generally as good as, if not better than, their white or mestizo countrymen. Of course, there are exceptions; these, however, are rare, and are to be found among those who have been brought up by some white or mestizo master.

With Madame Le Plongeon, I have been altogether in their power for months at a time, in the midst of deep forests, far from any city or village, far from any inhabited place; I have invariably found them respectful, honest, polite, unobtrusive, patient, and brave. I cannot say as much for the mestizos in general; though among them, also, there are honorable excep-

tions, unhappily not as numerous as might be desired. During my expeditions I have always preferred to be accompanied by Indians; I could trust them even in case of alarm from the hostile Indians of **Chan** *Santa Cruz*. They knew that I had full confidence in them. I never had occasion to regret having relied on them. Of course, they have defects; but, Who has not?

With Hon. Henry Fowler, who, when colonial secretary of the colony of British Honduras, in 1878, made an exploration in the uninhabited parts of the country, accompanied by half a dozen Indians and two American guides, I will say, "When the Indian is sober, he is always a gentleman."[1]

During my last sojourn at **Chichen,** in December, 1884, I had unearthed an altar sustained by fifteen atlantes of fine workmanship, and painted with bright colors. One of these particularly attracted the attention of some Indians who lived in the forest a few miles from the ancient city, perhaps because the ornaments that adorned it appeared like the chasubles worn by Catholic priests when celebrating mass. They came to look at it several times. At last they begged me to give it to them, to carry to their village, notwithstanding its weight.

"What do you want it for?" I inquired of them. "Oh," they answered, "we will build a house for it; we will burn wax candles and incense in its honor, and we shall worship it —it is so pretty!" they added.

I then learned that in a cavern, in the depth of the forest, they venerated another ancient statue, which they called **Zactalah,** that is, the "blow or slap of a white man." But they would not show it to me unless I subscribed to certain condi-

[1] Hon. Henry Fowler, *Official Report of an Excursion in the Interior of British Honduras.* (Belize.)

tions, among others not to make known the place where it was concealed.

The image represents a man with a long beard, kneeling, the hands raised to a level with the head, the palms upturned. On his back he carries a bag containing, according to the Indians, **Bul y uah,** a paste made of a mixture of corn and beans. It is now black with the smoke of wax candles and incense burnt before it by the worshippers. Before applying the lighted torch to the felled trees that are cut down to prepare the ground for sowing corn and beans, the devotees repair to **Zactalah's** sanctuary, and place before him calabashes filled with the refreshing beverage called **Zacha,** made from corn. They burn copal and wax candles, imploring him to cause the wood to burn well; which is for them most important, since on the more or less thorough burning of the trees depends the greater or lesser abundance of the crops. At the beginning of June, after the first showers of the rainy season, and before the sowing of the seeds, they again visit the cavern to implore the god to grant them a plentiful harvest and to prevent the animals of the forest from eating and destroying the crops. Having obtained these favors, at the time of the harvest the grateful worshippers again come to pay their homage to their beneficent deity. They come with their wives and children, bringing the finest ears of corn, the ripest squashes, the primitiæ of the fields, besides roasted corn and various other offerings. They then kneel in the presence of the image, having previously presented their oblations and lighted a large number of wax candles. Soon the smoke of a mixture of incense and copal gathered from the trees in the forest, with ground roasted corn, fills the cavern; and the devotees, to the accompaniment of a violin, a **tunkul,** a **zacatan,** and other musical instruments

used by their forefathers in their ancient religious rites, chant some prayers of the Catholic Church. These they repeat over and over again, counting the beads of their rosaries. It is a strange medley of ancient and modern idolatry. But what matters it, since it makes them happy? And they have so few joys in their life.

Note V. (Pages xxxix., xl.)

Eligio Ancona, "Historia de Yucatan," vol. i., p. 37.

(3) Señor Dn. Eligio Ancona, who, in 1875, was governor of Yucatan when Madame Le Plongeon and I discovered and unearthed the statue of Prince **Coh (Chaacmol),** is a Yucatan writer well known in his country. Besides several historical novels of doubtful merit, and a history of Yucatan of no great value, he edited, at his own expense, after the death of the author, the **Maya** dictionary compiled in great part by Dn. Juan Pio Perez, a gentleman who applied himself to the study of things relating to the ancient history of the aborigines of his fatherland. Whatever may be said of the history of Yucatan, in four volumes, written by Señor Ancona, and its worth respecting the events that have taken place since the Spanish conquest, I leave to others to decide. But when he attempts to write on the ancient history of the **Mayas** it may be confidently said that it is a fictitious production of his fanciful imagination, founded on the narratives of Bishop Landa, Cogolludo, Lizana, and others, with some extracts from the writings of Abbé Brasseur.

(1) Bernardo de Lizana was born in 1581, at Ocaña, in the province of Toledo. He entered the Order of St. Francis in the convent of his native city. He came as a missionary to Yucatan in 1606, with eleven other monks, under the care of Father Diego de Castro. He learned with great perfection the **Maya** language, and was teacher of it for many years.

He is said to have been one of the most clever preachers of his time. In his disposition he was very affable. Everybody loved him. During the twenty-five years of his residence in Yucatan, he filled the highest posts of his Order, except that of Provincial. It is reported that after predicting the hour of his death, he passed from this life in 1631.

Father Lizana wrote several works, all valuable. They are to-day, if not all lost, very difficult to find. Cogolludo quotes from his "Devocionario de Nª Señora de Itzamal, Historia de Yucathan y Su Conquista Espiritual." Brasseur has preserved a fragment entitled "Del principio y fundacion de estos Cuyos ó Mules deste sitio y pueblo de Itzamal" in his translation of Landa's "Relacion de las Cosas de Yucatan."

Note VI. (Page 3.)

(1) William Robertson, in the second edition (1794) of his work, "An Historical Disquisition concerning Ancient India" (page 292), says: "It may be considered as the general result of all the inquiries, reasonings, and calculations with respect to Indian astronomy, which have hitherto been made public, that the motion of the heavenly bodies, and more particularly their situation at the commencement of the different epochs to which the four sets of tables refer, are ascertained with great accuracy; and that many of the elements of their calculations, especially for very remote ages, are verified by an astonishing coincidence with the tables of the modern astronomy of Europe, when improved by the latest and most nice deductions from the theory of gravitation. . . . These conclusions are rendered particularly interesting by the evidence which they afford of an advancement in science unexampled in the history of rude nations."

One of the astronomical tables referred to by Mr. Robertson goes back to the year 3102 before the Christian era; that is, a century previous to the time when the Aryans established their first settlements on the banks of the river Saraswati, according to Mr. Adolphe Pictet ("Les Origines Indo-Europiennes"). At that time the Brahmins were not the powerful caste and corporation of learned philosophers which they became after the Aryans made themselves masters of Hindostan. That country was then under the sway of the highly

civilized Nâgás. These were **Maya** colonists that, having settled in very remote ages in the Dekkan, by little and little had extended their dominion over the less cultured aborigines. The Brahmins, it is well known, borrowed their system of cosmogony and acquired their knowledge of astronomy, as well as all other sciences and the arts of civilization, from the Nâgás, whom, afterward, they relentlessly persecuted.

Again, Mr. Robertson says (page 296): "It is accordingly for those very remote ages (about five thousand years distant from the present) that their astronomy is most accurate, and the nearer we come down to our own times, the more the conformity of its results with ours diminishes. It seems reasonable to suppose that the time when its rules are most accurate is the time when the observations were made on which these rules are founded. . . . The superior perfection of the Indian tables becomes always more conspicuous as we go farther back into antiquity. This shows, likewise, how difficult it is to construct any astronomical tables which will agree with the state of the heavens for a period so remote from the time when the tables are constructed as four or five thousand years. It is only from astronomy in its most advanced state, such as it has attained in modern Europe, that such accuracy is to be expected." Again (page 297): "When an estimate is endeavored to be made of the geometrical skill necessary for the construction of the Indian tables and rules, it is found to be very considerable; and, besides the knowledge of elementary geometry, it must have required plane and spherical trigonometry, or something equivalent to them, together with certain methods of approximating to the values of geometrical magnitudes, which seem to rise very far above the elements of any of those sciences. Some of these last mark also very

clearly that the places to which these tables are adapted must be situated between the tropics, because they are altogether inapplicable at a greater distance from the equator." And (page 298): "From this long induction, the conclusion which seems obviously to result is that the Indian astronomy is founded upon observations which were made at a very early period; and when we consider the exact agreement of the places which they assign to the sun and moon and other heavenly bodies, at that epoch, with those deduced from the tables of De la Caille and Mayer, it strongly confirms the truth of the position which I have been endeavoring to establish concerning the early and high state of civilization in India."

Note VII. (Page 15.)

(1) In **Maya** there are several words for "ocean," "sea"—all conveying the idea of fiery or yellow liquid. To comprehend the motives that prompted those who applied these names to the element by which the planet is mostly covered would require a thorough acquaintance with the geological notions of the ancient **Maya** scientists. But when we reflect that names were generally given to objects by onomatopœia, those of the sea may perhaps shadow such notions. A long dissertation on the subject would here be certainly out of place. I will therefore content myself with giving the etymon of the words, leaving it to each reader to draw his own conclusions. By consulting **Maya** dictionaries we find the various words for "sea," "ocean," to be **kanah, kaanab, kaknab, kankab.**

The first I have explained in the text, according to the monumental inscriptions and the characters in ancient **Maya** books, in which a serpent head invariably stands as symbol of the sea—the Mighty Serpent.

The second, **kaanab,** is a word composed of two primitives—**kaa,** "bitter;" and **nab,** which has various meanings—"gold," "unction," "palm of the hand." In the countries of the Western Continent it was customary to anoint the kings by pouring over their heads and bodies gold-dust held in the palm of the hand.[1] Is it a coincidence that the god, among

[1] Fr. Pedro Simon, *Noticias Historiales de las Conquistas de Tierra Firme en el Nuevo Reino de Grenada. Apud* Kingsborough, vol. iii.

the Assyrians, who presided over the unction of the kings, was called *Nabo;* and that *Nub*, in Egypt, was the surname of the god *Set*,[1] and *Nab* meant lord? In our day *Nabob* is still the title for a viceroy in India. It also means a man of great wealth.[2]

In aftertimes gold was replaced by oil in the royal unction, and by lustral water, poured from the palm of the hand, in the ceremony of purification.

The third word, **kaknab,** is composed of two primitives —**kak,** "fire," and **nab,** "the palm of the hand." Like the Egyptians, the **Mayas** figured the earth as an old man with his face turned toward the east, holding in his hand the spirit of life,[3] *Fire*, the "soul of the universe," the primordial cause of all things, according to the Yajur-veda,[4] and to all ancient philosophers whose maxim was *Corpus est terra, anima est ignis.*

The Aryans, and all peoples allied to them, represented the earth as a woman and called it "Mother Earth," even as we do to-day. Would not this show that the Egyptians were not of Aryan stock as some Egyptologists pretend; but, on the other hand, that they were closely related to the **Mayas ?**—a fact which becomes more and more evident as we study deeper their traditions, their manners, and their customs, and compare more carefully their cosmogonic conceptions and astronomical notions.

As to the fourth word, **kankab,** it is also composed of the two primitives, **kan,** "yellow," and **kab,** "hand." It seems

[1] Henry Brugsch, *History of Egypt under the Pharaohs*, vol. i., pp. 212–236 ; vol. ii., pp. 120–246.

[2] Webster's Dictionary.

[3] *Codex Cortesianus*, plates vii.–viii. See illustrations, plates lv.–lvi.

[4] *Asiatic Researches*, vol. viii., pp. 431–433.

to have originated in the same personification of the earth as an old man, with a golden or fiery hand, a yellow hand. It is the same conception of the fire and the water allied to produce all things, that we see portrayed in the cosmogonic diagrams of the **Mayas,** the Hindoos, and the Chaldees.

Note VIII. (Page 82.)

(1) In his work "Lares and Penates," Mr. William Burckhardt Barker, in Chapter IV., "On Certain Portraits of Huns and their Identity with the Extinct Races in America," says: "Mr. Abington's observations on this piece (55), a head of most monstrous form, in a conical cap, are of so remarkable a nature that I must be permitted to publish them here. . . . Mr. Abington says: 'This is the most extraordinary thing in the whole collection. On the first view I was struck with the identity of its strange profile with the figures sculptured upon the monuments and edifices of an extinct people in Central America. Many of Stephens's engravings represent the same faces exactly.' . . . Is it not a faithful and correct portrait of a Hun? . . . Hitherto the sculptures of Central America have only been wondered at, but not explained. Does not this head identify them with the Huns, and thereby let light in upon a dark mystery? . . . The following sketches of the sculptures in Central America, taken from Stephens's plates[1] and the *Quarterly Journal*, will show that my notion of the matter is not a mere fancy. . . . Heads so very unusual, not to say unnatural, though found in such distant places, must surely have come from the same stock. . . . We have written descriptions of the inhuman appearance of the Huns who devastated the nation; but I

[1] John L. Stephens, *Incidents of Travels in Central America and Yucatan.* (The author.)

never met with any representation of them either pictorial or sculptured. Perhaps you have the gratification of first bringing before the world a true and exact representation of that once terrible but now forgotten race, and that, too, by an illustration probably unique ; also of removing the veil that has hitherto concealed the mysterious origin of the men who have left the memorial of their peculiar conformation upon the sculptured stones of America, but who have been long extinct."[1] . . .

Up to here Mr. Barker. It is certain that the peoples who left images of their strange and hideous visages sculptured on the temples and palaces of Copan, Palenque, Manché, and other places in the countries watered by the river Uzumacinta and its confluents, did not belong to the **Maya** race. But it is equally certain that it would be most difficult, not to say impossible, to prove that they did to that of the Huns; notwithstanding the fact that there exist abundant proofs of the presence in America, before and after the beginning of the Christian era, of Mongol or Tartar tribes, and that these have left their traces in many places of the Western Continent.[2] These portraits sculptured on the temples of Palenque, Manché, etc., may very well be those of people from Tahiti and other islands of the Pacific, visited by the **Mayas** in the course of their voyages to India. It was customary with the inhabitants of certain of these islands to flatten the skulls of the infants of the warrior caste, in the shape of a wedge, to make them appear hideous when grown up, so that by their looks they might inspire terror in the hearts of their foes.

[1] See, *ubi supra*, Plate XXIX.

[2] John Ranking, *Historical Researches on the Conquest of Peru, Mexico, etc., by the Mongols.*

Note IX. (Page 87.)

(3) This same custom of making use of mercury for the preservation of corpses exists still in Thibet. C. F. Gordon Cumming (Mrs. Helen Hunt), in her interesting book "In the Himalayas and on the Indian Plains" (page 442), says: "We tried to exercise strong faith while recalling Huc's curious account of Tartar funerals, telling how, when a great chief dies, several of the finest young men and women of the tribe are made to swallow mercury till they suffocate, the supposition being that those who thus die continue to look fresh after death." In a note she adds: "Quicksilver is believed to endow the body with power to resist death and avoid further transmigration. So Hindoo wizards prepare elixirs of mercury and powdered mica, which are supposed to contain the very essence of the god Siva and one of his wives."

We read in the "Travels of Marco Polo," published in Edinburgh by Hugh Murray (1844), that this ancient Italian traveller found this same custom, of using mercury for the preservation of corpses, existing in India and China when, in 1250, he visited those countries. Father Huc also makes mention of it in his work, "Recollections of a Journey through Tartary, Thibet, and China," and so does Bayard Taylor, Bishop Heber, and other modern travellers.

Note X. (Page 88.)

(1) Bishop Heber, in his "Narrative of a Journey through the Upper Provinces of India" (vol. i., p. 386; vol. ii., pp. 430, 525, 530; vol. iii., pp. 48, 49), says "that at the city of Cairah in Guzerat, as in Greece, the statues have the white of the eyes made of ivory and silver. The statues of the gods are still painted with colors emblematic of their attributes. The gods Vishnu and Krishna are painted blue; Thoth, the god of wisdom and letters, red, etc."

(2) Henry Layard, "Nineveh and its Remains" (vol. ii., part ii., chap. iii.), speaks of the painted sculptures discovered by him in Nineveh, Khorsabad, and other places; and in his work, "Nineveh and Babylon" (p. 276), he mentions the finding of statues with eyes made of ivory and glass. Diodorus Siculus (lib. ii., c. xx.) speaks of the figures of men and animals painted on the walls of the palace of Semiramis in Babylon, and so also does Ezekiel (chap. xxii., verses 14, 15) and Smith, "Five Monarchies" (vol. i., pp. 450, 451).

(3) Eusebius, "Præp. et Demons. Evang." (lib. iii., chap. xi.), says that the Egyptians painted the statues of their gods. Kneph, Amen, Ra, Nilus, were painted blue. Set and Atum were painted red. Sir Gardner Wilkinson, in "Manners and Customs of Ancient Egyptians" (vol. iii., chap. xiii., pp. 10, 207), also says that the Egyptians painted the statues of their gods and of their kings, and provided them with eyes made of ivory or glass.

(4) The Greeks colored their statues and provided them with eyes.

Note XI. (Pages 100, 127, 128.)

(1) J. Talboys Wheeler informs us that the *Nâgás* were a tribe famous in the Kshatriya traditions, whose history is deeply interwoven with that of the Hindoos; that they worshipped the serpent as a national divinity, and that they had adopted it as a national emblem.[1] From it they derived their name.

The origin of the *Nâgás* is unknown to Indianists and other writers on the history of India. They agree, however, that they were strangers in the country, having established themselves in the southern parts of Hindostan in times anterior to the war of the Pandavas and the Kauvaras; nay, anterior even to the epoch when the Aryan colonists from Bactria emigrated to the Punjab and founded their first settlements on the banks of the Saraswati when this river still emptied itself into the Indus. They do not know whence they came, nor in what part of the earth their mother country was situated.

Conjectures are not wanting on that point. Because these *Nâgás* worshipped the serpent, some have presumed that they were a tribe of Scythians,[2] whose race, Herodotus tells us, was said to have descended from a mythical being, half-woman, half-serpent, who bore three sons to Heracles.[3] We will not now inquire into the origin of that myth. Looking into the

[1] J. Talboys Wheeler, *Hist. of India*, vol. i., p. 146.
[2] *Ibid.*, p. 141.
[3] Herodotus, *Hist.*, lib. iv. 9–10.

land of fabulous speculations, we might as well imagine them to have been the descendants of that Emperor of Heaven, *Tien-Hoang* of Chinese mythology, who, the Chinese assert, had the head of a man and the body of a serpent, since they were regarded by the masses of Hindoos as semi-divine beings.

We have seen in the early part of this book that the *Nâgás*, having obtained a foothold in the Dekkan, founded a colony that in time became a large and powerful empire whose rulers governed the whole of Hindostan. They did not confine themselves to India; but pushed their conquests toward the west and northwest, extending their sway all over western Asia to the shores of the Mediterranean, introducing their civilization in every ancient country, leaving traces of their worship in almost every system of religion.

Pundit Dayanand Saraswati, said to be the greatest Sanscritist of modern India, and the most versed in the lore and legends of Hindostan,[1] affirms that he has discovered the mother country of the *Nâgás* to have been *Pátâla*, the antipodes; that is, Central America.[2] If it be so, then the *Nâgás* were colonists from **Mayach ;** and their civilization, their

[1] H. P. Blavatsky, *From the Caves and the Jungles of Hindostan*, p. 63.

[2] *Ibid.*, *Secret Doctrine*, vol. i., pp. 27–35.

The Swami Vive Kananda, a learned Hindoo monk, when lecturing in New York on *Yogi*, the *Vedanta*, and the religious doctrines of India, in speaking with the author on the origin of the *Nágás*, assured him that it was the received opinion of the learned pundits of that country that they came originally from *Pátâla*, the antipodes; that is, Central America. *Pátâla* was the name given by the inhabitants of India to America in those remote times. It was also that of a seaport and great commercial emporium frequently visited by ancient Egyptians in their commercial intercourse with India. In his *Periplus maris Erythræ*, Arrian informs us that it was situated at the lower delta of the river Indus. Tatta is the modern name of the place.

scientific attainments, their traditions, their religious conceptions, must, of necessity, have been those of the **Mayas.**

Will any one object to the fact of a small colony of civilized immigrants establishing themselves in the midst of barbarous peoples, and growing, in the course of a few centuries, so as to form a vast and powerful empire, exercising great influence on the populations within its limits and even beyond? To such objection it may be answered, History repeats itself. Without speaking of the origin of the great kingdoms whose history forms our ancient history, let us cast a glance at what happens round us. See what has occurred in the same countries within the last two hundred and fifty years. From Fort St. George and the small settlement called Madras, on the narrow strip six miles long and one mile deep, bought by the English in 1639, on the coast of Coromandel, in the peninsula of Dekkan, and for which they had to pay, as tribute, every year, the sum of twelve hundred pagodas, or about two thousand five hundred dollars, has not the East India Company by little and little, extended its domains, until in our day, after a lapse of only two centuries and a half, they have become the rich and mighty British Indian Empire, whose viceroys now rule part of the same territories conquered in olden times by the *Nâgás* and governed by their **Cans,** or kings?

Are not the English to-day endeavoring to obtain a foothold in Afghanistan, where, as we have already seen,[1] the names of cities and localities are identical with the names of villages and places in Yucatan, some of which are actually inhabited, others being in ruins? For instance, *Kabul* is the name of the Afghan capital, and of the river on the banks of which it stands. It is likewise that of a celebrated mound in

[1] See p. 27.

the city of **Izamal** in Yucatan. On its summit once stood a temple dedicated to the "miraculous hand." It was famous throughout the land, even to the time of the Spanish Conquest. Father Cogolludo, in his "Historia de Yucathan,"[1] says: "To that temple they brought their dead and the sick. They called it **kabul,** 'the working hand,' and made great offerings. . . . The dead were recalled to life, and the sick were healed."

The Nahuatls, who settled in the northwestern parts of the peninsula of Yucatan about the sixth century of the Christian era, used to offer at that temple human sacrifices to obtain from the god the benisons they sought. This fact we learn from a mezzo-relievo, in stucco, that adorned the frieze that ran round the temple. (Plate LXVIII.) It represents a man with Nahuatl features. His body is held in a posture that must have caused great suffering. His hands are secured in stocks; his elbows rest on the edge of a hollow support; his emptied abdomen is propped by a small stool; his knees touch the ground, but his feet are raised and wedged by an implement; his intestines hang from his neck and shoulders; his heart is strapped to his thigh.

It is much to be regretted that since the author took the photograph here reproduced, this figure, with its accompanying inscription, has been purposely destroyed by the owner of the premises, because he considered it an annoyance to have interested parties coming to see it. This is but one instance of that lack of appreciation manifested by the people of Yucatan regarding the interesting and historically important remains that make the Peninsula famous and attractive. It is lamentable that the Mexican Government authorities take no

[1] Cogolludo, *Hist. de Yucathan*, lib. iv., chap. viii.

steps toward compelling the preservation of ancient works of art, even in their deteriorated condition. The legend on the right, in front of the figure, translated verbatim, reads as follows:

u, the.

tem, altar.

kam, accepts; welcomes.

uuch̄, crushed.

noocol, lying face downward.

oxmal, Uxmal.

That on the back, over the figure:

ta, this.

ox, three.

uuɔ, doubled.

That is: **Ta ox uuɔ, u tem kam uuch̄ noocol oxmal.**

Freely translated: "*The thrice bent man,*" "*the altar welcomes the crushed body, lying face downward, of the man from Uxmal.*"

It is well to notice that all the signs forming this legend are

Egyptian as well as **Maya**; that, therefore, any one able to read Egyptian inscriptions can, without difficulty, with the aid of a **Maya** dictionary, translate it as well as I. This proves that the ancient **Maya** hieratic alphabet discovered by me and published, in 1886, side by side with the Egyptian, on page xii of the introduction of my book, "Sacred Mysteries among the **Mayas** and the Quichés," is a true key to the deciphering of some, at least, of the **Maya** mural inscriptions, notwithstanding the slanderous aspersions of Dr. Brinton, and his assertion on page 15 of his "Primer of Mayan Hieroglyphs" "that I have added nothing to corroborate the correctness of the interpretations." But may I ask why he has not verified them? Has he no **Maya** dictionaries? The trouble with him is, judging from his own books, that he knows *personally* nothing on the subject. Is he not utterly ignorant of the true meaning of a single **Maya** character, when in composition with other signs to form words and sentences? Can he decipher one single sentence of the **Maya** books? Does he even know **Maya** as spoken to-day? How, then, does he dare to attack the knowledge of those who, by hard study during several years passed among people who speak nothing but **Maya,** have made themselves familiar with the subject, and set himself up as an authority on what he does not know? Let him not lose sight of the fact that we are no longer in those times when the people, as Bishop Synesius says (in "Calvit.," p. 515), wish absolutely to be deceived. To-day honest inquirers after knowledge object to being gulled by mere pretenders, even if these boast of the titles of doctor and professor in a university.

We know that the ancient **Mayas** were serpent worshippers.[1] They worshipped the serpent, not that they believed it

[1] Aug. Le Plongeon, *Sacred Mysteries*, p. 109.

to be wiser than, or intellectually superior to, any other animal—they had too much good sense for that—but because it was the emblem of their country, the contour of which figures a serpent with an inflated breast, like the Egyptian uræus, for which reason they called it **nohoch can,** "the great serpent."[1] The serpent was the emblem of **Mayach,**[2] as the eagle is that of the United States, the lion that of England, the bear that of Russia, the cock that of France, etc.

Judging from their descendants in our day, the ancient **Mayas** must have been fanatical lovers of their country. The title of their rulers was **can** (serpent), as *khan* is to this day that of the kings of Tartary, Burmah, and other Asiatic countries; as it was that of the Emperor of China even in the days of Marco Polo, and its emblem is yet a dragon. Like the Egyptian kings the Maya **cans** were initiates to the sacred mysteries performed in the secrecy of their temples.

No one has ever explained why the Asiatic rulers took upon themselves the title of *khan*, or adopted the serpent for an emblem as did the Egyptian kings. The **Maya** language offers a simple explanation.

Can, "serpent," "king," by permutation becomes **nac,** the meaning of which is "crown," and also "throne," insignias of royalty. But the verb **Naacal** means "to be elevated," "to be raised." It was the title adopted by the initiates among the **Mayas,** corresponding to our modern

[1] Cogolludo, *Hist. de Yucathan*, lib. i., chap. i.

[2] Troano MS., part ii., plate xvii., § 2; plate xxvii., § 1. The tree was another emblem of **Mayach** (Troano MS., part ii., plates viii. to xiii.; *Codex Cortesianus*, plates vii. and viii.). It is well to recall here that Egypt was likewise called the *Land of the Tree*, although the valley of the Nile was well-nigh devoid of trees. (Samuel Birch in Gardner Wilkinson, *Customs and Manners of Ancient Egyptians*, vol. iii., chap. xiii., p. 200.)

"His Highness," they being elevated above their fellow-men by their knowledge and superior wisdom. Transported to India the word became corrupted, in the course of time, into *Naaca* or *Nâgá*. The title was kept by the initiates who were among the **Maya** colonists that settled in Dekkan and Burmah. They also preserved as emblem of their new nationality that of their mother country in the antipodes, and worshipped the serpent in remembrance of the home of their ancestors.

Elsewhere I have shown that the title of the highpriest, chief of the adepts or **naacals** in **Mayach,** was **Hach-mac,** "the true, the very man."[1] The title of the pontiff or chief of the Magi, in Chaldea, was *Rab-mag*, or, according to the Maya, **Lab-mac,** the "old man;"[2] another of his titles was *Nargal*, Maya **Naacal,** Hindoo *Nâgá*, "initiate," "adept."

(2) John L. Stephens, "Incidents of Travels in Yucatan" (vol. ii., p. 311), speaking of these remarkable pictures, says: "The colors are green, yellow, red, blue, and a reddish brown, the last being invariably the color given to the human flesh. Wanting the various tints, the engraving, of course, gives only an imperfect idea of them, though even in outline they exhibit a freedom of touch which could only be the result of discipline and training under masters."

(1) William Osburn, in his "Monumental History of Egypt" (p. 260), says: "By comparing together the remains of different epochs, it clearly appears that Egyptian art has had its periods of perfection, of decline, and of renaissance, just the same as art in Greece and Italy. But we have no trace whatever of such beginnings in these first productions of art in Egypt. It burst upon us at once in the flower of its highest

[1] Le Plongeon, *Sacred Mysteries*, p. 30.
[2] *Ibid.*, p. 45.

perfection. Where, then, are the imperfect attempts which issued in this perfection to be found? No such have been discovered, either at Ghizeh or in any other locality in Egypt, notwithstanding that no work of man perishes there. This circumstance compels us to assume that the skill of these primitive artists of Egypt was a portion of that civilization which its first settlers brought with them when they located themselves in the valley of the Nile."

Note XII. (Page 105.)

(1) Dr. Daniel G. Brinton, "Essays of an Americanist" (p. 439), says: "I do not know of any measurements undertaken in Yucatan to ascertain the metrical standard employed by the ancient architects. It is true that Dr. Augustus Le Plongeon asserts positively that they knew and used the metric system, and that the metre and its divisions are the only dimensions that can be applied to the remains of the edifices. But apart from the *eccentricity* of this statement, I do not see from Dr. Le Plongeon's own measurements that the metre is in any sense a common divisor for them."

Abbé Brasseur is now dead—he cannot, therefore, refute Dr. Brinton's imputations; but I am still in the land of the living, and will speak for the learned Abbé and for myself.

The measurements that Dr. Brinton *ignores* to have been undertaken in Yucatan, I have made most carefully, as proved by my plans of the buildings and my restorations of the same. The exactness of these surveys can be vouched for by the officers of my escorts in the ruined cities, they having helped me in that work.

Unlike some genuinely good things, the would-be critic's memory does not seem to improve with age. It is, indeed, a pity. When he wrote the lines just quoted he surely had forgotten that, once upon a time, after the one visit with which he has ever honored me, he stated in the November (1885)

number of the *American Antiquarian* (page 378), under the heading "The Art of Ancient Yucatan:"

"I recently passed an evening with Dr. and Mrs. Le Plongeon, who, after twelve years spent in exploring the ruined cities of Yucatan, and studying the ancient and modern **Maya** language and character, are passing a few months in this country. The evening was passed in looking at photographs of the remains of architectural and plastic art, in examining tracings and squeezes from the walls of the buildings, in *studying the accurate plans and measurements* made by the doctor and his wife of those structures, in reviewing a small but exceedingly choice collection of relics, and in listening to the doctor's explanation of the **Maya** hieroglyphic system. *Whatever opinion one may entertain of the analogies the doctor thinks he has discovered between* **Maya** *culture and language and those of Asia and Africa*, no one who, as I had the privilege of doing, goes over the actual product of his labors and those of his accomplished wife, can doubt the magnitude of his discoveries and the new and valuable light they throw upon ancient **Maya** civilization. They correct, in various instances, the hasty deductions of Charnay, and they prove that buried under the tropical growth of the Yucatan forests still remain monuments of art that would surprise the world were they exhumed and rendered accessible to students." . . .

Compare this with his other statement. It would indeed be most interesting to know if it was *envy* or *charity* that thus caused him to alter his mind. He has never visited the ruined cities of Yucatan, unless it be in imagination. He has, therefore, never made measurements of the buildings erected by the **Mayas.** How, then, can he know, of his own knowledge, which of our modern standards of lineal measures applies to them exactly? This, however, I do know, not from hearsay, but from actual experience, that the *metre* is the only measure which, when applied to said buildings, leaves no fraction. How, then, does he, a *mere closet archæologist*, dare impute to eccentricity my statement to the "American Antiquarian Society of Worcester," made first in June, 1878, and reiterated in 1881, which reads: "I have adopted the metric standard of lineal measure, not from choice, but from necessity, and

made the strange discovery that the metre is the only measure of dimension which agrees with that adopted by these most ancient artists and architects; another very striking point of contact with the Chaldean priests, the Magi"? In August, 1893, in the New York *Advertiser*, I publicly challenged Dr. Brinton to a conference before any scientific society of his own choice, to show what he really knew about the **Mayas,** their language, manners, customs, and history. He prudently took no notice of my challenge. But, being as desirous to defend my reputation in my chosen field of study as he is to shield his, I seized the opportunity offered by the members of the American Association for the Advancement of Science holding their annual meetings, under his presidency, a few steps from my residence in the city of Brooklyn, to send him this second challenge, a copy of which was placed in his hand on August 20th, while he was standing with other members of the association in the reception room of the Polytechnic Institute:

DR. LE PLONGEON TO DR. BRINTON.

AN OPEN LETTER WHICH CONTAINS AN INVITATION TO A SCIENTIFIC DUEL.

The *Eagle* has received the following :

Dr. Daniel G. Brinton, President of the
American Association for the Advancement of Science.

Sir : Do you remember that in 1887, when the American Association for the Advancement of Science met in New York at Columbia College, by direction of Professor Putnam, I wrote to you from this city, inquiring if I might be permitted to read a paper on "Ancient American Civilization" before the archæological department of said association, you being then the President of said section ? Do you remember also that I did not receive until three weeks after the closing of the sessions of said association the answer to my letter, *it having somehow been sent to San Francisco, Cal.*, instead of Brooklyn, L. I. ? It is to avoid another such clerical mistake that I now take this mode of reaching the association and yourself.

You are well aware that during the last quarter of a century, particularly, human knowledge has made great progress in all branches of science except that of American archæology, which is not now much more advanced than it was a century ago. You also feel, if you do not admit it, that all that has been written on that subject in Europe and America does not pass from mere speculation on the part of the writers, and is therefore, scientifically and historically speaking, scarcely worth the paper on which said speculations and theories are printed; that none of the pretended authorities on the subject can read a single sentence of the **Maya** books and mural inscriptions; that they therefore know nothing about the ancient **Mayas,** their culture and scientific attainments, although some of said writers presume to pronounce magisterially on these subjects. You pose as, and are therefore considered, the authority in the United States on all questions pertaining to the ancient **Mayas;** for this reason I address myself to you, and also because you are now the president of the American Association for the Advancement of Science, whose members should be proud to help in shedding light on the ancient civilization of the continent on which they live.

In your book, "Essays of an Americanist" (p. 439), you aver that my asserting that the ancient **Maya** standard of lineal measures was the metre, or be it the ten millionth part of the quarter of the meridian, is one of my eccentricities, but give no reasons for so attacking my statement. A year ago, through the columns of the New York *Advertiser*, a copy of which I mailed to your address, I sent you an invitation to prove your averment before any scientific society of your own choosing, provided the meeting were public.

There can be no better opportunity than the present, no better qualified audience than the scientists now assembled under your presidency, for passing judgment on all such questions.

Will you, then, appoint a day, at your own convenience, to meet me before the members of the association and discuss all points treated by you in your book above mentioned? 1. **Maya** phonetics. 2. What were the true signs used by ancient **Mayas** for the cardinal points? 3. Landa alphabet and **Maya** prophecies. 4. **Maya** standard of measures. And, besides, the following: (1) **Maya** science of numbers; (2) **Maya** cosmogony; (3) **Maya** knowledge of geography, geology; and, if you please (4), **Maya** language and its universal spread among all ancient civilized nations of antiquity in Asia, Africa, and Europe.

All said discussion to rest altogether on hard facts, scientific or historical, not on mere conjectures or suppositions, so as to be of real value to the scientific world, and thus give ancient America its proper place in the universal history of the world. Of course, the four hundred photographic

slides made by me from photos also taken by me *in situ* I most willingly place at your disposal to sustain your part of the discussion, which I doubt not you will readily accept to redeem your written promise, made to me as far back as 1885, as I intend using them to demonstrate my side of the case. Hoping, sir, that you will gladly improve the opportunity to show that you are really an authority, with right therefore to criticise others on such an important subject, to all American scientists, and afford me one for displaying my extravagancies or eccentricities before the members of the American Association for the Advancement of Science, I beg to subscribe myself,

Yours most respectfully,

AUGUSTUS LE PLONGEON.

18 SIDNEY PLACE, *August* 18, 1894.[1]

Dr. Brinton took no more notice of this challenge than he had taken of the former one, published in August, 1893, in the New York *Advertiser*.

Why?

Is it that he regards me, claiming no title of professor in any university, nor even that of member of any scientific society, as an adversary unworthy of him, whose defeat would bring him neither fame nor honor? Or is it on prudential grounds? Does he fear lest his ignorance of a subject on which he claims to be an authority should be made manifest, and his reputation as a learned archæologist be lost forever? Since he has refused to give me the opportunity to defend myself against his unwarranted aspersion, I will say here what I would have said to him personally before the members of the A. A. A. S. had he accepted my challenge.

The learned Professor of American Archæology and Linguistics of the University of Pennsylvania seems to be ignorant of the fact that the Chaldeans, who, we have shown, were in

[1] Brooklyn *Eagle*, edition of August 19, 1894.

their origin a **Maya** colony, also used the metre as their standard of lineal measures. Will he likewise accuse Ernest Renan, the late famous French scientist and professor in the Collège de France, of eccentricity, because on pages 60 and 61 of his "Histoire Générale des langues Sémitiques," he says: "*Le caractère grandiose des constructions Babyloniennes et Ninivites, le développement scientifique de la Chaldée, les rapports incontestables de la civilisation Assyrienne avec celle de l'Egypte, auraient leur cause dans cette première assise de peuples matérialistes, constructeurs, auxquels le monde entier doit avec* LE SYSTÈME MÉTRIQUE *les plus anciennes connaissances qui tiennent à l'astronomie, aux mathématiques et à l'industrie.*"

No doubt the Professor of Archæology of the Pennsylvania University will also accuse the learned English astronomer John Wilson of downright lunacy for stating in his work, "The Lost Solar System of the Ancients Discovered":[1]

"The adaptation of the Babylonian standard, based on a knowledge of the earth's circumference, to the monumental records of science prove that the Druids of Britain, the Persian Magi, the Brahmins of India, the Chaldees of Babylonia, the Egyptian hierarchy, the priests of Mexico and Peru, were all acquainted, as Cæsar says of the Druids, with the form and magnitude of the earth; or, as Pomponius Mela states, with the form and magnitude of the earth and motion of the stars.

"Hence it is evident that the world had been circumnavigated at an unknown epoch, and colonies formed in the old and new world, all making use of the same standard in the con-

[1] John Wilson, *The Lost Solar System of the Ancients Discovered*, vol. ii., p. 236.

struction of their religious monuments. So the Babylonian or Sabæan standard may be said to have been universal.

"The measurement of the earth's circumference made at a very remote period by an unknown race, who constructed the great teocalli of Xochicalco, accords with the measurement lately made by the French, if the circumference of the fort equals four thousand metres."[1]

"The wandering Masons, who have left traces of their monuments in the four quarters of the world, will be found to have traversed the great Pacific Ocean, made the circuit of the globe, and measured its circumference."[2]

"The Burmese hyperbolic temples, like the Egyptian and Mexican pyramidal temples, were most probably originally dedicated to the worship of the heavenly bodies. . . . The Sabæans regarded the pyramidal and hyperbolic temples and the obelisks as the symbols of divinity."[3]

"Religious zeal, so strongly characteristic of the doctrines promulgated in the systems of India and Egypt, was the means of furthering in those regions the extension of geographical knowledge at an epoch long anterior to the date of Christianity. This is evident from the still existing monumental records left by these early missionaries of religion and civilization, the founders of settlements in both hemispheres."[4]

"The ancient missionaries of religion and civilization planted the Babylonian standard with their pyramids and temples in all parts of the globe. It is only by these silent monuments that the ancient missions have been traced, after the

[1] John Wilson, *The Lost Solar System of the Ancients Discovered*, vol. i., p. 381.

[2] *Ibid.*, vol. ii., p. 232.

[3] *Ibid.*, vol. i., p. 247.

[4] *Ibid.*, vol. ii., p. 239.

lapse of ages, when all other records of their science and history had perished."[1]

"The Babylonian standard of these missions has been traced through Asia, Egypt, Phœnicia, and along the Mediterranean coasts."[2]

Will the learned Piazzi Smyth be also accused of oddity by the hypercritical Dr. Brinton because he asserts that the builders of the great Egyptian pyramid used as a standard of measures, at least in the king's chamber—the most recondite, mysterious, and, no doubt, sacred spot of the stupendous edifice—the one ten-millionth part of the earth's axis of rotation, instead of the one ten-millionth part of the quadrant of a great circle passing through the poles, as did the Chaldeans and the **Mayas ?**

This selection of the one ten-millionth part of the diameter on the one hand, and the one ten-millionth part of the arc comprised between the pole and the equator on the other, as standard of lineal measures, proves not only an identity of canons in the astronomical computations of the Egyptians and the Chaldees, but that they had ascertained the size of the earth; and that, if they did not borrow this knowledge one from the other, they had learned it from the same masters, as Mr. John Wilson asserts. Were those masters the **Mayas ?**

Let us hear what Piazzi Smyth says on the subject: "Hence all that we can declare as to the fact is that near the interior of

[1] John Wilson, *The Lost Solar System of the Ancients Discovered*, vol. ii., p. 312.

Their language has also remained. It has been our guide through the present volume. (The author.)

[2] John Wilson, *The Lost Solar System of the Ancients Discovered*, vol ii., p. 239.

a building whose ancient name, it is said, was 'a division into ten,' there is one typifying, or rather positively illustrating, a division into five.

"The coffer, according to the metrological theory, is founded in part on the one ten-millionth of the earth's axis of rotation.

"This is something suspicious of a connection, especially if divided by the pyramidal ten, but not enough; and on looking round the room, an attentive observer may soon perceive a more striking illustration of the division into five, in that the four walls of the room have each four horizontal joint lines, actually dividing the wall's whole surface into five horizontal stripes or courses."[1]

"Hence the chamber is constructed commensurably to the coffer, and the coffer to the chamber, with fifty and five as the ruling numbers. But there exists even more testimony of this sort, identifying the whole pyramid also with the coffer and its chamber, in a quarter, too, where I had certainly never expected to find anything of the kind; viz., the component course of masonry of the entire building."[2]

From the foregoing observations by Mr. Piazzi Smyth, it is evident that the Egyptians made use of a decimal system derived from their knowledge of the length of the earth's diameter, just as the **Mayas** did.

Landa tells us that, in archaic ages, before the occurrence of the event[3] which induced them to alter the basis of their chronological computations and adopt as such the number

[1] C. Piazzi Smyth, *Life and Work at the Great Pyramid*, vol. iii., pp. 162–163.

[2] *Ibid.*, vol. iii., p. 199.

[3] Pio Perez, *Cronologia Antigua de Yucatan*. *Apud* Landa, *Las Cosas de Yucatan*, p. 404. Brasseur's publication.

thirteen, they also made use of the decimal system. "They counted in fives and twenties up to one hundred." "*Que su cuenta es de V en V hasta XX, y de XX en XX hasta C.*"[1]

Cogolludo, Lizana, Torquemada, in fact, the majority of the chroniclers who have written on the manners and customs of the ancient **Mayas,** mention this mode of computation by them until that by thirteenths was adopted. Of all these writers Landa alone hints at the cause of this change.

Many a long and senseless discussion, full of profound learning, has been indulged in; many an eloquently written dissertation, replete with more or less specious reasons to show why the wise men of **Mayach** adopted the number thirteen as a basis for their computations, has been published by erudite professors, each advocating his private opinion with as much ardor as uselessness. And the conclusion? The same, of course, as that reached by that "scientific society on the Stanislaus," whose debate on a certain jaw-bone, whether it was that of a mule or that of an ass, Bret Harte has recounted. All because they never read the book of Landa, or they disdain to believe the relation of a man who was in an exceptional position to learn much concerning the native traditions.

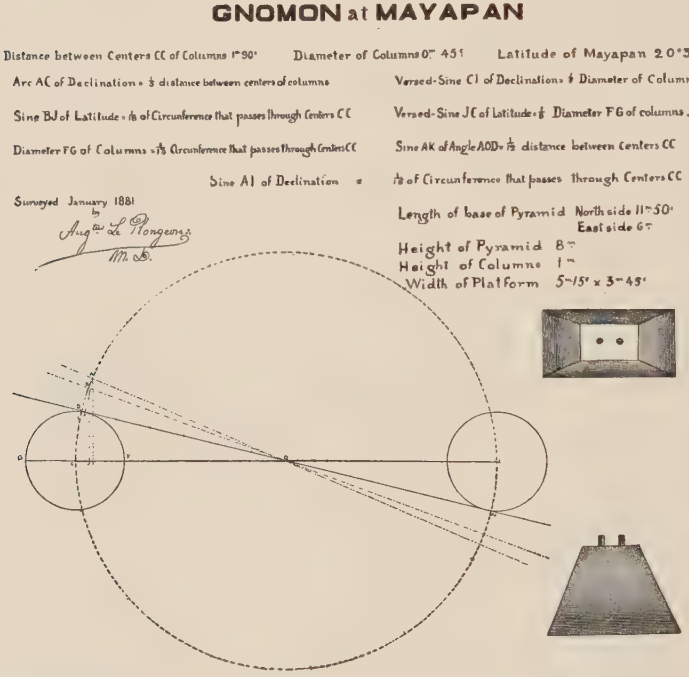
We need not rely altogether on Landa's testimony regarding the use of a decimal system by the **Mayas.** We find abundant proofs in the ruins of their temples and palaces.

Had the learned Professor of American Archæology of the Pennsylvania University been less grossly ignorant of all things relating to the **Mayas,** their religious and cosmogonic notions, their scientific attainments, the meaning of their architecture, and their language, he certainly would not have indited such a paper as his "Maya Measures," nor attributed to eccentri-

[1] Landa, *Las Cosas de Yucatan*, chap. xxxiv., p. 206.

city my statement that they made use of the metre as a standard of lineal measures.

As to his emphatic assertion that he "does not see from my own measurements that the metre is in any sense a common divisor for them," this is not in the least surprising. He has never personally measured the **Maya** constructions; he has



never had access to my field notes, or any of the restorations of the buildings made by me from said notes and from the photographs of said edifices made by me *in situ*. He has only looked superficially at the few plans in my possession when he honored me with his visit; these did not seem to interest him.

The only example of the use of the metre by **Maya** astron-

omers, architects, and mathematicians, ever published from manuscripts written by me, is the protraction of a gnomon which I discovered in the ruined city of **Mayapan,** situated on the lands of the hacienda **X-Canchakan,** distant thirty miles from Merida, the capital of Yucatan. This protraction forms part of one of my reports to the "American Antiquarian Society," of Worcester, Mass. (See illustration, p. 212.)

It is not the result of intricate calculations wherein errors may creep. It is a simple drawing constructed from measurements made by me *in situ*. These must, by force, have been very accurate, or the various parts of the drawing would not fit exactly in their proper places. Such protraction should therefore settle all doubts regarding the true standard of lineal measures used by the **Mayas,** in very remote times, and even after the destruction of the Land of *Mu* by earthquakes and submergence.

This report was published in the proceedings of said society under the title of "**Mayapan** and **Maya** Inscriptions." It contains various typographical errors. The proof-sheets were not submitted to me before being sent to press (I was then in the forests of Yucatan). Therefore I could not correct them. There is, however, one mistake which is due to a *lapsus calami* on my part. How did it occur? It was one of those inexplicable oversights that frequently take place in making computations; perhaps a temporary systematic anæsthesia produced by the concentration of the mind on a single point when passing over a number of figures in calculation. At any rate, there is no mistake in the drawing, which is perfect, and in accordance with the measurements made of the gnomon itself.

The diameter of the columns is 0.45 metre. The distance between their centres is 1.90 metres. In my manuscript, it

seems, I wrote 1.70 metres, or I made the 9 and 7 so as to mislead the printer; and therein consists the *grave* error that has given ground for Dr. Brinton's criticism of *all* my measurements. Had he not been looking for an excuse to impugn the conscientious work of an original explorer, thereby seeking his own aggrandizement, he could have seen that the error was merely typographical; and that my statement "that the **Mayas,** like the Chaldees, did certainly use the metre as a standard of lineal measures," was *not eccentricity, but positive knowledge.*

Note XIII. (Page 111.)

(1) It may be asked, How is it that the **Mayas** came to adopt the one ten-millionth part of the quadrant of the great circle that passes through the poles of the earth, as standard of lineal measures?

To him who is acquainted with the "Sacred Mysteries" of the ancient **Maya** adepts, the motive is indeed very evident. Like the ancient Egyptians, the **Mayas** of old were, as their descendants are to-day, an eminently religious people. With them, as, in fact, with every civilized nation, their cosmogonic notions formed the base of their religious conceptions, and both were embodied in their sacred edifices, particularly in their pyramids, symbols of God in the universe.

They conceived this universe to be an infinite boundless darkness, in which dwelt the unknowable, the inscrutable Will, **Uol.** Having come to the knowledge that, by first concentrating their thoughts, and then sending them forth in every direction to the utmost limits of space, these formed, as it were, radii of equal length, that terminated at the vault of a sphere whose limitation was a great circle; having, besides, discovered that the circle is, in nature, the ultimatum in extension, they figured that Will, that Eternal One Being, as a circle, ◯, which they also called **Uol,** whose centre was everywhere and circumference nowhere. They imagined this Will as being both male and female—Androgynus—two in one and one in two. In it life pulsated uncon-

scious. At the awakening of consciousness, when the Infinite Sexless ceased to be sexless, the male principle, remaining still distinct, fructified the immaculate virgin womb of nature, that cosmic egg that we see pictured in the tableau of creation at **Chichen.**[1]

This new manifestation of the Boundless One they figured as a circle with its vertical diameter, and called it **Lahun,** the "all-pervading one," from **Lah,** "he who is everywhere," and **hun,** "one." It became the *Decade*, image of the universe evolving from the boundless darkness, the number **10,** the most mystic among the initiates of all nations, formed of the triad and the septenary; the most binding oath of the Pythagoreans. From this vertical diameter, symbol of the male principle impregnating the virgin womb of nature, originated the idea of the Phallus as emblem of the Creator, whose worship under this image we find among all civilized nations of antiquity from the remotest ages.

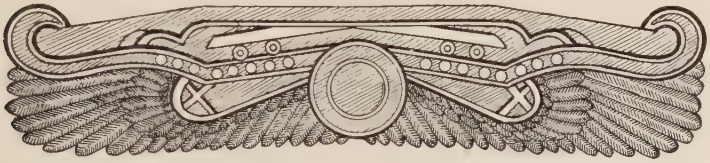
The circle divided into four parts, by its vertical and horizontal diameters crossing each other, formed the tetraktis,[2] "the sacred four," the "builders," that is, the **Canob** of the **Mayas,** or the **Tian-chihans** of the initiates among them, the "heavenly giants," the same called by the Hindoo occultists *Dhyan-Chohans.* The universe, now under the regency of these *Four* powerful intelligences, they figured as a circle with its vertical and horizontal diameters crossing each other, , thus forming the mundane cross, and to them was intrusted the building of the physical world and the guardianship of the cardinal points. To distinguish

[1] *Ubi supra*, Plate XXIII.

[2] This sacred square, that Pythagoras taught his followers was Four and their oath, was a sacred number with the initiates in India, Egypt, Chaldea, Greece, and other countries, as well as with the **Naacals** of **Mayach.**

them, the genii of the north and of the south—that is, the keepers of the male principle of nature, of the active and fecundating forces—were figured by the same circle with its crossed diameters, to which wings were added. This we learn from the inscriptions that adorn the façade of the sanctuary at **Uxmal** (Plate LXXI.) and from the Troano and other **Maya** MSS.

These genii of the cardinal points, these four creators, are known to the Hindoo occultists as the "Four Maharajahs," or "great kings" of the *Dhyan Chohans.*[1] In *Ocosingo*, Guate-



WINGED CIRCLE FROM OCOSINGO.

mala, as also in Egypt, we see them portrayed as circles with

WINGED CIRCLE FROM EGYPT.

wings; in Assyria, as ferouhers. They became the amshaspands of the Mazdeans; the Elohim and the seraphs of the Hebrews; the archangels of the Christians and Mohammedans; the kabiri and Titans of Hesiod's theogony; the four gods whose golden

[1] H. P. Blavatsky, *The Sacred Doctrine.*

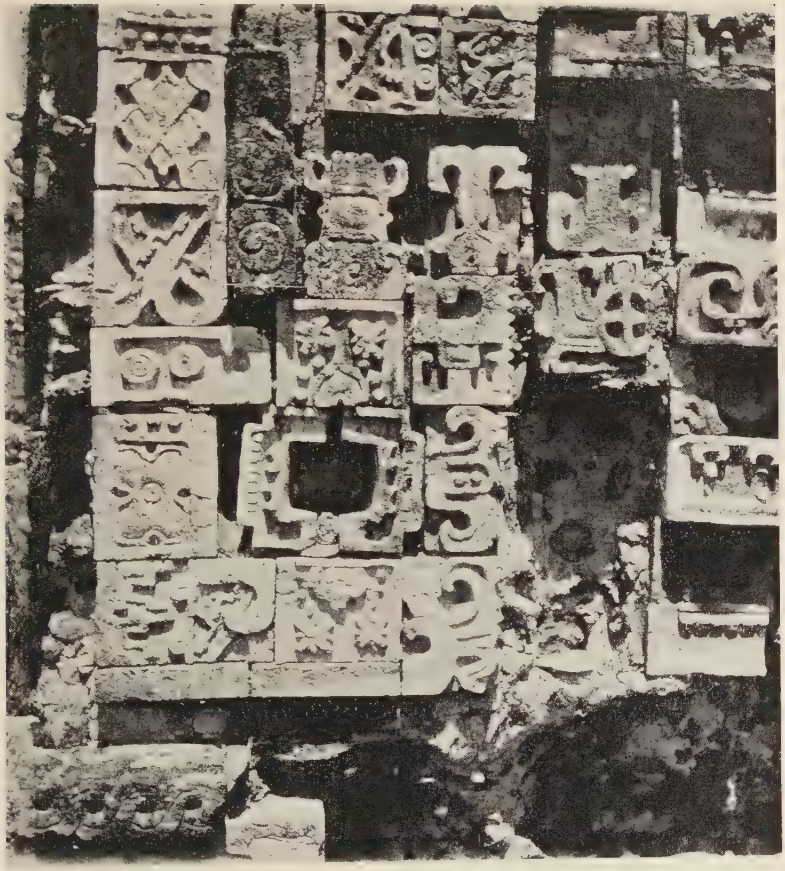
statues, Clement of Alexandria tells us,[1] were carried by the Egyptians at all the festivals of the gods.

WINGED CIRCLE FROM ASSYRIA. (FEROUHER.)

These "four powerful ones," these "**Canobs,**" these heavenly architects, emanated from the "GREAT INFINITE ONE," evolved the material universe from chaos. The **Maya** occultists figured this manifested universe by inscribing a square within a circle; that is, by joining the ends of the vertical and horizontal diameters.

The Pythagoreans honored numbers and geometrical designs with the names of the gods.[2] The Egyptians called the monad "Intellect,"[3] male and female, "god," "chaos," "darkness."

[1] Clement of Alexandria, Stromat, v., p. 242.
[2] Plutarch, *De Iside*, s. 76.
[3] Macrobius, *Somnium Scipionis*, c. 6.



Damascius in his treatise "*Περί Αρχιῶν*" says: "The Egyptians asserted nothing of the First Principle of things, but celebrated it as a thrice unknown darkness transcending all intellectual perception." According to Servius, "they assigned the perfect number three to the Great God." Tetraktis was the mystic name of the Creative Power, and three was looked upon as embracing all human things. "Know God," says Pythagoras, "who is number and harmony. Number is the father of the gods and men." Pythagoras borrowed his knowledge of numbers and their meanings from the Egyptians. These received their science from the **Mayas,** those civilized strangers, their ancestors, who in remote ages, coming from the East and from the West, had settled and brought civilization to the banks of the Nile. Such being the case, it is but natural that we should find the same doctrine regarding cosmogony and the meaning of numbers in **Mayach,** their mother country in the "Lands of the West."

Pythagoras's teachings were that the rectangular triangle which Plato called the mystic diagram, its height being represented by 3, its base by 4, and its hypothenuse by 5, was the most perfect image of the "Infinite Spirit in the Universe," because 3, composed of 1 + 1 + 1, stood for the male principle; 4, the square of 2, for the female; and 5, proceeding from both 2 and 3, the universe, and so was counted *Penta* in the general numeration.

The **Mayas** called the first centenary (100, the square of 10) the number representing the "Infinite One about to Manifest," **Hokal,** and placed it in their diagram at the upper end of the vertical diameter.

The second centenary (200) they said was "the Infinite still wholly enclosed," **Lahunkal** (that is, **Lah,**

"wholly;" **hun,** "one;" **kal,** "enclosed"), and placed it at the right hand end of the horizontal diameter.

The third centenary (300) they held to be the *piercing of the closed virgin womb*, **Holhukal** (that is, **Hol,** "to pierce;" **hu,** "virgin womb," and **kal,** "closed"), and placed it at the lower end of the vertical diameter that forms the height of the four rectangular triangles which compose the square, and therefore stands for the male principle in Plato's mystic diagram.

Out of this notion came the doctrine so general in the theogonies of all civilized nations of antiquity, *of an immaculate virgin conceiving and giving birth to a god.*

The fourth centenary (400) the **Mayas** called **Hunbak,** *the one male organ of generation*, and placed it at the left end of the horizontal diameter; that is, the base of the rectangular triangles composing the square, corresponding therefore to the female principle of Plato's mystic diagram.

The hypothenuses, standing for number five and the universe in said diagram, form the sides of the square inscribed in the circumference. Their numerical aggregated value is twenty, which the **Maya** sages called **kal,** or that which closes and completes the square.

Thus we come to know that the identical doctrine regarding the esoteric meaning of numbers which existed in India, Chaldea, Egypt, and Greece was likewise taught to the initiates in the temples of **Mayach,** and why, in their numerical computations, the **Maya** sages counted in fives up to twenty, and by twenties to one hundred, thus making use of what we moderns call the decimal system.

They refrained from counting by tens for the same reason that we forbear to habitually utter the name of God; number

10, Lahun, representing to their mind the "SPIRIT OF THE UNIVERSE," the "BOUNDLESS," the "INFINITE ONE," **Ku,** whose name was too sacred to be pronounced except with the utmost reverence.

Is it mere coincidence that in all countries where vestiges of **Maya** civilization can be traced, there also we find that among the occultists and initiates into the sacred mysteries number *ten* stood for the name of GOD?

Even for the Hebrew cabalists, who no doubt learned the doctrine from the philosophers of the school of Alexandria, number *ten* was represented by the letter *J* or *I*, *Jod*, signature of the name of JEHOVAH, by whom all things were created; JAH (Jehovah) being a name composed of the two letters *J* and *H*, that is, 10 and 5, or "God and the universe." The ten *Sephiroth*, or numbers, were regarded by them as emanations of the Divine Intelligence, that, according to the book of light, the *Sohar*, combined to form the *Heavenly Man*, of whom man on earth is an image.[1]

As we count by thousands, saying "one thousand, two thousand, three thousand," etc., the **Mayas,** for sacred reasons, counted by "four hundreds." Thus they said "one four hundred, two four hundred, three four hundred," etc.

It may interest my readers, particularly those who have made a study of occultism, to know the esoteric meaning of the names of the cardinal numbers as taught by the ancient **Maya** adepts, the **Naacals,** to those they initiated into the mysteries of cosmogony.

In my rendering of the **Maya** names I have adhered to their original purport as closely as the genius of the English

[1] Moses de Leon, *Book of Sohar*, ii. 70 *b*; i. 20 *a*.

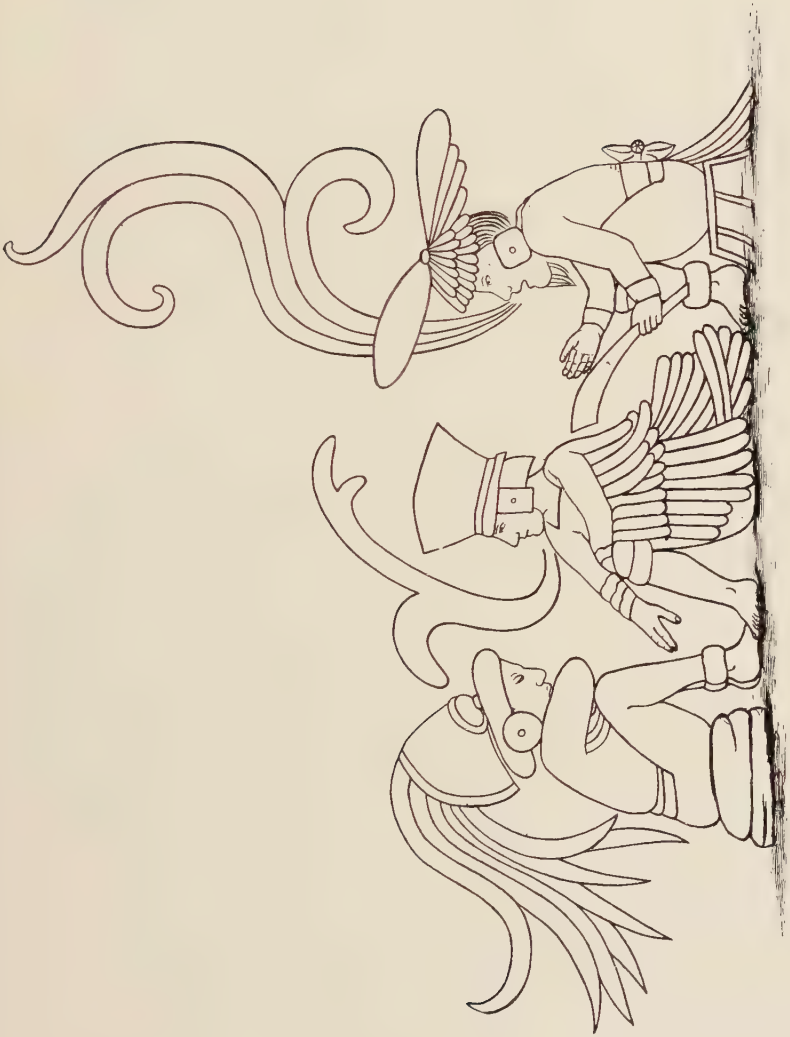
language permits. The correctness of my translation may be easily verified by consulting **Maya** vocabularies.[1]

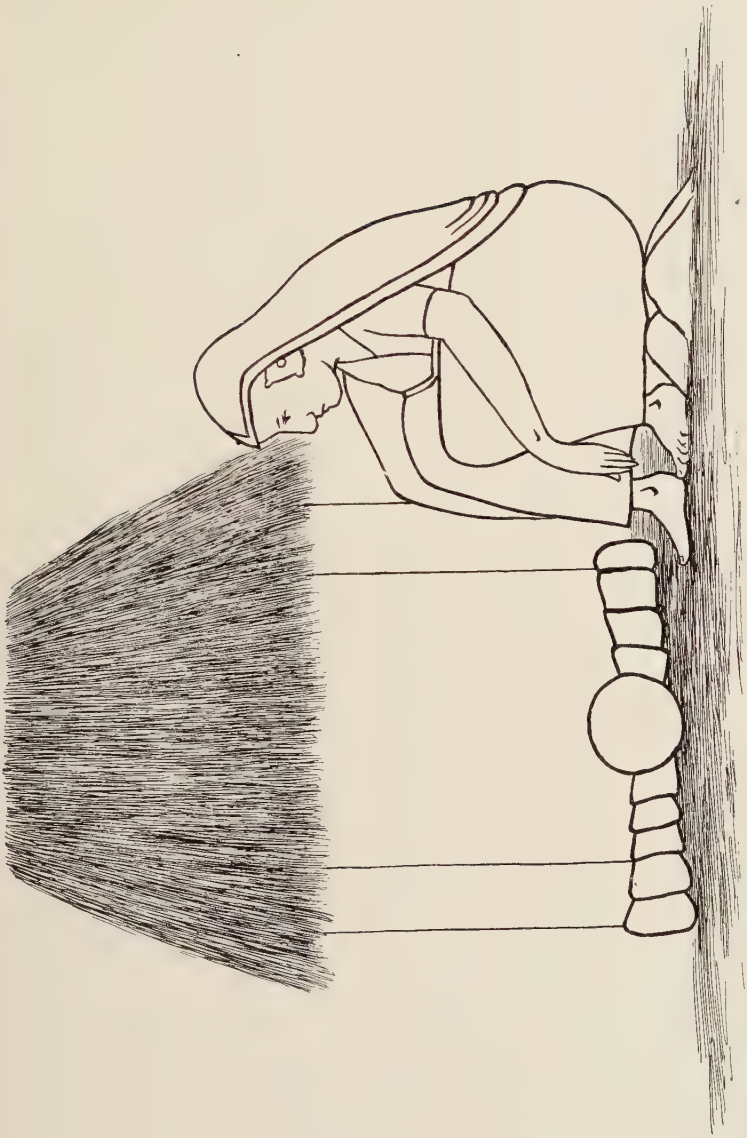
1	**Hun**	one; **Hunab,** the universal,
2	**ca**	is (**cah**),
3	**ox**	*who*, by his inherent power, caused
4	**can**	wisdom, the word, the Logos,[2]
5	**ho**	to come;
6	**uac**	to disentangle things;
7	**uuc**	*to be* his associate (**uk,** *companion*) ;
8	**uaxac**	*to make them* stand erect
9	**bolon**	and send them revolving on themselves.
10	**Lahun**	He is all in one (**Lah,** all; **hun,** one).

The fact that the **Mayas** alone, among all civilized nations of antiquity, and even of modern times, epitomized in the names of the cardinal numbers their system of cosmogony, would tend to prove that they were the originators of it. This identical system having been adopted in all countries where traces of their name is found, would show that, at some time or other, they carried it to said countries; and its adoption, without any material change, by the priesthood of these

[1] There is a very complete ancient **Maya** dictionary MS. in the Brown Library in Providence, R. I. It was the property of Abbé Brasseur, who used it extensively in forming his own vocabulary—**Maya** and French. He allowed Dr. Carl Berendt to make a copy of it. This copy is now in possession of Dr. Brinton, who refers to it as "the Motul dictionary." I made a partial copy of it in 1884, when it was intrusted to me for that purpose by my friend the late Mr. Bartlett, then librarian of Brown's Library.

[2] Are we to see here the origin of the idea of the serpent being regarded as the wisest of all animals (Genesis, chap. iii., verse 11), and therefore of its being used as symbol of the Creator by all civilized nations of antiquity? **Can,** in **Maya,** is the generic word for "serpent."





different countries, would establish the inference that they were held by all as the most learned and civilized people of those times.

It is admitted as proved beyond controversy that the Aryans, the Hindoos, the Chaldees, the Greeks, in fact, every nation regarded as civilized from which we have received our knowledge of numbers, began their system of numeration by counting the fingers of their hands, and named each number accordingly. The Egyptians seem to have formed an exception. Bunsen has showed conclusively that their names for the cardinal numbers had no relation to each other, and the few whose etymon is suspected do not have reference to their notions of the cosmic evolution. It is, however, probable that they also took the five fingers of the hand as starting point for their numeration, since *Tu* or *SB*, name of the numerical five, is regarded as an original form of *TT* or *Tot*, the "hand."[1]

It now remains to explain why the **Mayas** adopted the metre as standard of lineal measures.

That they were acquainted with exact sciences there can be no doubt. They were mathematicians, astronomers, architects, navigators, geographers, etc. As well as the art they possessed the science of navigation, since they knew how to calculate longitudes and latitudes, as proved by the construction of the gnomon discovered by me at **Mayapan.** They were, therefore, familiar with plane and spherical trigonometry. They had computed the size of the earth, estimated the distance from pole to pole, calculated the length of the meridian. I have already mentioned the fact that in the construction of their sacred buildings they invariably embodied their cosmogonic and religious conceptions, particularly in their

[1] Bunsen, *Egypt's Place in the Universal History*, vol. iv., pp. 105–106.

pyramids. The several parts of these edifices were so arranged and proportioned as to agree with the ratio of the diameter to the circumference, $\pi = 3.1415$; the sum total of which, 2×7, was a numerical that, to the **Maya** initiates, as to all the occultists in other parts of the world, represented the "circumscribed world," the earth.

The vertical section of the plans of these sacred buildings was always inscribed in a half circumference having a radius of $21 = 3 \times 7$ metres, whose diameter formed the ground line. Esoterically these buildings figured the earth; their height stood for the gods of the earth, represented numerically by number $1{,}065 = 21$, number of the creators or *prajapâtis*, according to the "Mahabharata;" and that of the rays on each side of the cosmic egg in the creation tableau at **Chichen.**[1] We have seen that it is likewise the numerical value of the letters composing the name of Jehovah.[2] It is well to remark that the height of the principal pyramids in Yucatan is invariably twenty-one metres.[3]

In fixing a standard of lineal measures the **Maya** sages adopted a subdivision of the circle which was naturally divided into four hundred parts, in accordance with their cosmic conceptions, whilst the Egyptians selected a subdivision of the

[1] *Ubi supra*, p. 76, illustration xxiii.

[2] *Ibid.*

[3] Those of my readers who are desirous to know why the **Maya** architects always inscribed the vertical section of the plan of their pyramids within a circumference, I beg to refer to the work of my friend the late J. Ralston Skinner of Cincinnati, O., *Source of Measures*, at § 55, "Effect of Putting a Pyramid in a Square" (p. 95), and to § 82, "Pyramid Symbolization" (p. 159), published by the Robert Clarke Company of said city. Also to the remarkable work *The Lost Solar System of the Ancients Discovered*, by Mr. John Wilson, an English astronomer, vol. i., parts i. and ii., London edition of 1856.

circle divided into three hundred and sixty parts, as modern scientists do; this subdivision representing the abstract circumference value of the celestial circle, being the mean between 355, number of the days of the lunar synodical year, and 365, the number of the days of the solar year. The **Mayas** chose the twenty-millionth part of one-half of the meridian—that is, the metre—instead of the ten-millionth part of the distance between the poles of the earth as did the Egyptians.

NOTE XIV. (Page 105.)

(1) Having explained how the ancient **Maya** sages came to adopt the decimal system in their numeration, and the metre as a standard of lineal measures, as found by actual survey of their ancient temples and palaces, I will premise a few observations on Dr. Brinton's chapters on "**Maya** Measures"[1] by some lines from the introduction to my paper on "**Maya** and **Maya** Inscriptions," published in the "Proceedings of the American Antiquarian Society," of Worcester, Mass. They were written by Mr. Stephen Salisbury, now its president. This gentleman has many friends in Yucatan, a country which he has often visited. These know personally Mrs. Le Plongeon and myself. They are well acquainted with our work among the ruined cities of their native land.

"Dr. and Mrs. Le Plongeon have the rare advantage of an almost continuous residence among **Maya** ruins for more than seven years, and of constant relations with a class of Indians most likely to preserve traditions regarding the past history of the mysterious structures which abound in Yucatan."[2]

It being settled, I hope beyond doubt, that we have studied the **Mayas** where they can be thoroughly studied—that is, by living among them and as one of them—and it being admitted that such being the case we ought to know their customs, manners, traditions, etc., better than any one who has not

[1] D. G. Brinton, *Essays of an Americanist*, pp. 433–439.

[2] Stephen Salisbury, *Proceedings of Am. Antiq. Soc.*, April, 1881.

even set foot in their country, may I be permitted to ask Dr. Brinton a few questions respecting the "*only measures*" that, he asserts, were used by their ancestors? If these did not use the metric system, why, in speaking of the size of the pages of the Dresden Codex, does he say, "The total length of the sheet is 3.5 metres, and the height of each page is 0.295 metre, the width 0.085 metre"?[1]

What, in the name of common sense and professorial consistency, does this mean? Does he not assert authoritatively, on page 434 of his book, "The **Maya** measures are derived directly and almost exclusively from the human body, and largely from the hand"?[2] It would seem that the apostrophe of Festus to Paul suits his case exactly: "*Thou art beside thyself; much learning doth make thee mad.*"[3] The first duty of a teacher, and particularly a would-be critic, is to be consistent with himself. Describing the size of the Dresden Codex, a **Maya** book, he should have said, "It is three and one-half paces long, one span and four fingers in height, and four fingers in width." His readers would then have been able to form a very exact idea of its size, particularly had they perused the half dozen pages of the **Maya** names for footstep, pace, or stride; for the distance from the ground to the ankle, to the knee, to the waist, to the breast, to the neck, to the mouth, to the top of the head; then for the width of the finger, of the hand, of the stretch between the end of the thumb and each of the other finger tips, which he has copied from Dr. Carl Herman Berendt's notebook, and imposes upon his readers as being, of his own knowledge, the *only measures*

[1] D. G. Brinton, *Essays of an Americanist*, "**Maya** Codices," p. 251.
[2] *Ibid.*, work quoted, "**Maya** Measures," 434–439.
[3] Acts of the Apostles, chap. xxvi., verse 24.

of length in use among the **Mayas.** Unhappily the late Dr. Berendt's cast-off philological garments are a misfit on Dr. Brinton's figure. He does not know how to wear them, nor that it is not always safe to parade with the feathers of a strange bird, though the feathers are paid for and the bird is dead.

All the words quoted are perfectly correct. The German naturalist certainly noted them down when he began to learn **Maya,** from the mouth of the natives, not because he believed that the learned **Maya** mathematicians and architects had no other lineal measures than these rough estimates, which, on the other hand, are not peculiar to the **Mayas,** but are used by ignorant people in every country, and even by those who are not ignorant. Do we not say ankle deep in the sand; knee deep in the mud; waist, breast, chin deep in the water? Do we not measure distances approximately by steps or strides? depth, by fathoms? Describing the stature of a horse, do we not express it by saying it is so many hands high? Does this mean that these are the only standard measures of length in vogue among us? that astronomers, surveyors, architects, and mechanics make use of them in their mathematical computations? Can any one with common sense be guilty of such stupendous absurdity as to pretend that they do? Will any intelligent person doubt that that which happens to-day among us has happened in all times, in all countries, when and where skilful workmen have wanted accurate measurements to carry on their undertakings?

How, then, can the learned Professor of Linguistics and Archæology in the Pennsylvania University assert that the ancient **Maya** astronomers and architects had no other standard of lineal measures for their mathematical calculations, and

then attribute to *my eccentricity* the statement that they used the metre and its divisions?

In conclusion, it is apparent that this pedantic display of a useless nomenclature of **Maya** names for what he calls the standard lineal measure of the **Mayas,** was not published so much to impart to his readers exact information, as to parade Dr. Berendt's knowledge of the **Maya** language, while conveying the impression that this knowledge was his own. He should have remembered the saying: "Those who live in glass houses should not throw stones;" to which I will add: If they venture to do so, they should at least wait until their neighbors are dead and buried.

Note XV. (Page 105.)

(3) May we inquire, without being accused of indiscretion, how great is Dr. Brinton's acquaintance with this most interesting of languages, the **Maya?** It must indeed be quite extensive, since he presumes to declare authoritatively that Abbé Brasseur "knew next to nothing about it,"[1] and that Father Cogolludo, the author of the best history of Yucatan, published for the first time in Madrid in 1688, although he, during twenty-one years, preached the gospel to the natives in their own language, "was only moderately acquainted with the **Maya** tongue."[2] This is indeed a singular assertion. How does the learned doctor know it? What proof has he that such statement is true? Has he the pretension to expect that students of **Maya** civilization will accept such preposterous averment because he makes it?

If Abbé Brasseur "knew next to nothing about the **Maya,**" and Dr. Brinton was aware of this, why, instead of making for himself a correct translation of that most interesting ancient **Maya** prayer, "The Invocation to the God of Rain," has he given a crippled, curtailed English rendering of the *French* version published by Brasseur, and offered it to his readers as a sample of **Maya** composition? Since he was intent upon imposing on them this deception, as he did not even preserve the depth of fervor exhibited in the French

[1] D. G. Brinton, *Essays of an Americanist*, p. 261.
[2] *Ibid.*, p. 127.

interpretation, the least he could have done was to give the invocation complete.

As rendered by the Spanish translator, it means little, and Dr. Brinton's version is quite as meaningless, whilst the **Maya** text expresses devotion and religious sentiment, and is for us, at this late date, full of significance and information, as shown by my own interpretation (pp. 107, 108).

This is the Spanish version given by Brasseur in Vol. II. of Troano MS. (pp. 101, 102): "Al asomarse el sol, señor del oriente, en las cuatro esquinas del cielo, en las cuatro esquinas de la tierra, caé mi palabra á cada cuatro punto, à la mano *del Dios padre, de Dios hijo, de Dios Espiritu Santo.*

"Al levantarse las nubes al oriente, ál subir en medio de la majestad celeste, á las trece ordenes de las nubes él que pone en orden el urácan amarillo, esperanza de los señores visitadores, él que pone en orden los asientos para el precioso vino, con el precioso amor para los señores cuidadores de milpas, para que vengan á poner su precioso favor, al santo grande *Dios padre, Dios hijo, Dios Espiritu Santo.*

"Yo entrego su virgen semilla con mi santo amor, tu tendràs que mirarme un momento; yo suplico que me lleves tu bendicion con todo tu corazon y entregues tu santo amor, para alcanzar tu creciente y virgen favor; porque es precioso entregar en la mano del *Dios padre, de Dios hijo, de Dios Espiritu Santo.*"

The following is Dr. Brinton's pretended interpretation of the **Maya** text:[1]

"At the rising of the Sun, Lord of the East, my word goes forth to the four corners of heaven, to the four corners of the

[1] D. G. Brinton, *Essays of an Americanist*, p. 167. Compare with my own version of this invocation, pp. 107, 108.

earth, in the name of God the Father, God the Son, and God the Holy Ghost.

"When the clouds rise in the East, when he comes who sets in order the thirteen forms of the clouds, the yellow lord of the hurricane, the hope of the lords to come, he who rules the preparation of the divine liquor, he who loves the guardian spirits of the fields, then I pray to him for his precious favor; for I trust all in the hands of God the Father, God the Son, and God the Holy Ghost."

Did he not know then, does he not know now, that even with the admixture of Christian ideas as Brasseur received it from the mouth of *Marcelo Canich*, mayoral of the hacienda of **X-Canchakan** (who also recited it to me), if the meaning of the words had been properly rendered, far from being the senseless sentences he has published, he would have found it, as it is, replete with curious and most valuable information?

His rendering of the Invocation is indeed worthless, but the **Maya** text tells its own most interesting story. From his not giving a proper translation, made by himself, are we to infer that the learned professor of linguistics does not know the **Maya** language as he would have the world believe?

No one can read the learned analysis of the **Maya,** and the comparison of its grammatical construction with that of the ancient Greek, by the scholarly Brasseur, which forms the introduction to his "Elements of the **Maya** tongue," in the second volume of the Troano MS., without being satisfied that he was thoroughly acquainted with said language; and without acquiring the conviction that, by attacking the memory of a great scholar, who now lies silent in the grave, Dr.

Brinton has given another proof that he wants to build for himself a reputation for learning at the cost of that of fellow-students.

In mentioning **Balam,** the **Yumilcax,** the "lord of the fields," the learned Professor of Archæology of the University of Pennsylvania confounds him with the **Chacs,** "the gods of rain," "guardians of the cardinal points." "These Balams," says he, "are in fact the gods of the cardinal points, and of the winds and rains which proceed from them," etc.,[1] and to prove his assertion he covers several pages of his book with idle tales, known to everybody. They are current to-day among the natives, who beguile the evening hours by recounting them over and over. These stories have no relation with ancient traditions. They contain as much teaching as the stories of "Puss in Boots" and "Bluebeard."

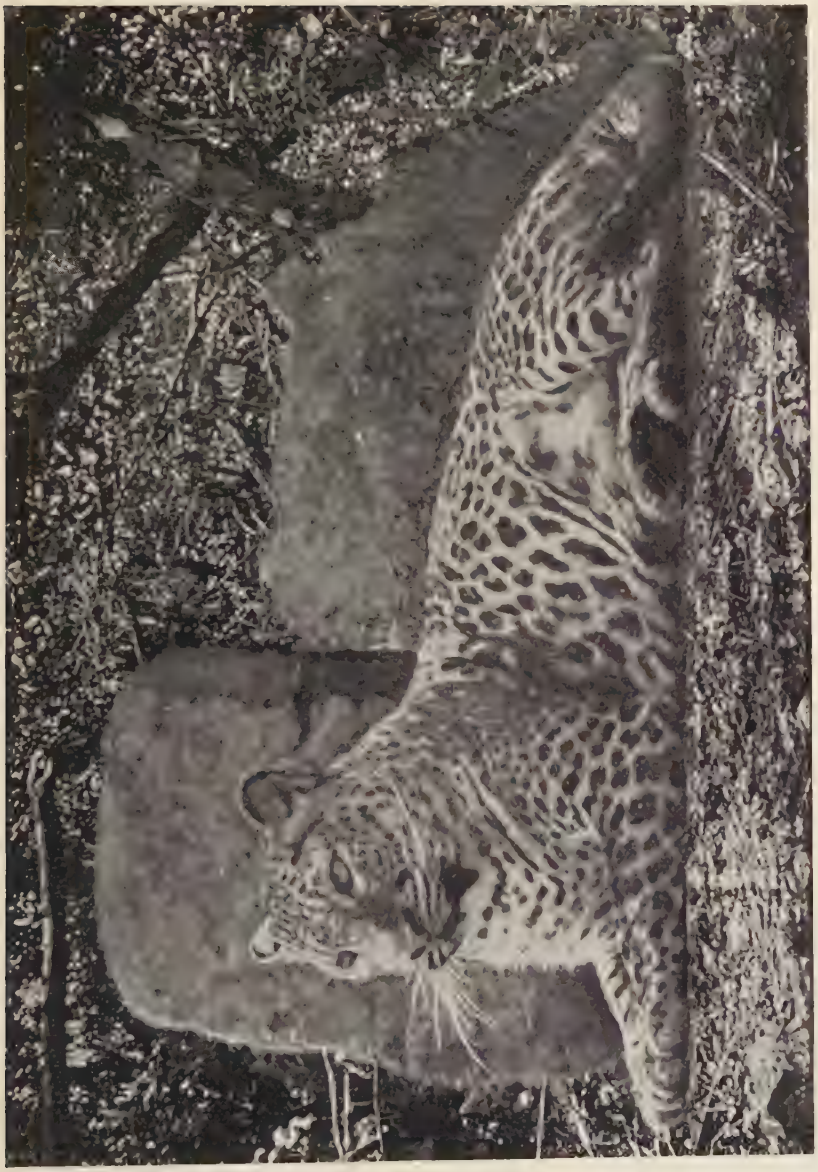
We have seen (p. 103) that the **Chacs** were the "gods of rain," and as such held as the "keepers of the fields," the

[1] D. G. Brinton, *Essays of an Americanist*, "The Birds of the Winds" (p. 175). It will be noticed that Dr. Brinton writes the word *Balams* and gives *H-Balamob* as the **Maya** plural. This is a word of his own coinage. He will not find it in his copy of Brown Library (Motul) dictionary. He does not seem to know that the ancient termination **ob,** as sign of plural in nouns, has not been in use for very many years, having been replaced by **ex,** second person plural of the personal pronoun. So that, if in addressing his workmen he should say to them, **"Palob"** ("Boys"), as it was proper anciently, they would cast at each other an inquiring glance, the meaning of which would plainly be, What does he say? But should he tell them, **"Palex! conex hanal"** ("Boys, let us go to eat"), he would not have to repeat the order twice.

Neither does he seem to know that *h* is never used before a noun, except as a mark of the masculine gender, it being the contraction of **ah,** masculine article, never as a diminutive or particle of elegance. In that case *x*, contraction of the feminine article **ix,** is, and has always been, employed, even before a masculine noun, as, for instance, in **X-Kukulcan.** But this is regarded as affectation on the part of the speaker.

good genii who brought fertility to the earth. **Balam's** office, however, is quite different. He is the *lord of the fields*, *the protector of the crops*, and to him the primitiæ of all the fruits of the earth are offered before the harvesting is begun. Is he an imaginary Being? By no means. His name **Balam** tells who he is—an anthropomorphism of the *puma*, whose clear, shrill whistle rings sharply through the forests, breaks the stillness of the night, and, waking the sleeping echoes, sends a thrill of terror coursing along the spine of the superstitious native. How came he to be looked upon as the protector, the guardian of the fields—**Yumil col?** Most naturally, indeed.

The fields, covered with their abundant, ripening crops of corn, beans, and pumpkins, are nightly the resort of deer, peccaries, rabbits, and other herbivora that, during the day, sheltered by thick foliage from the fierce rays of the tropical sun, roam in the forests. All these grass-eating denizens of the woods are the natural food of leopards, pumas, catamounts, and other carnivora. These emerge from their lairs after sunset in search of prey. In the twilight, in the darkness, they prowl in and around the fields where they know their intended victims are feeding. Pouncing upon those nearest, an awful struggle for life takes place. Alarmed by the noise and the despairing cries of the victims, the others seek safety in flight, and the crops are thus saved from destruction. This is why these self-constituted protectors of the crops came to be regarded as natural guardians of the fields. Believing that the pumas and leopards obey the orders of their invisible spirit lord, **Balam,** the natives, with appropriate ceremonies called **Tich,** make to him offerings of the best fruits of their fields. (Plate LXXII.)



Notwithstanding his pretensions, Dr. Brinton does not know **Maya,** even remotely. If any further proof were needed of the truth of this assertion, it would be found in this simple sentence, "*Pixe avito*[1] *xnoch cizin*," printed in his book (p. 174), as it is here, in italics; as is also his Spanish translation, which, with cause, I omit. He has copied both, original and translation, from a manuscript by a native of Tihosuco, named Zetina, who, it seems, was not over particular in the choice of his language. I wish to believe that the learned Professor of Linguistics is but little better acquainted with the Spanish tongue than with the **Maya,** else how does he dare call particular attention, by printing them in italics, to words that no gentleman would use in refined society?—words that, besides, are not a correct translation of what was probably intended to be conveyed in the **Maya;** the exact rendering of which in that tongue would be, **"Pixe a ito, xnoch cizin,"**[2] whilst the intention of Señor Zetina was to write, **"Pixe a uitho, xnoch cizin."** Like the majority of his countrymen, he did not know how to write correctly his mother tongue. It must be confessed very few do.

The first lesson in **Maya** taught to pupils is the letters of the alphabet and their proper pronunciation. At the same time they are told that several of the characters forming part of the Latin alphabet are not used in the **Maya;** among these the letter *v*.

[1] *Avito* is not a **Maya** word. It has no meaning in that language.

[2] I might be censured for publishing this sentence, which is a verbatim translation of Dr. Brinton's Spanish. My excuse for doing so is to show that the learned doctor does not know **Maya,** which is an unknown language outside of the countries where it is spoken; I do not therefore run the risk of shocking the sense of propriety or decency of my readers in this or in European countries.

Dr. Brinton is evidently ignorant of this elementary fact. Throughout his book, whenever he has had occasion to mention the **Maya** word for *man*, he has invariably spelled it *vinic*.[1] This is *Quiché*. The **Maya** orthography of the word is **uinic.**

In the fifteenth and sixteenth centuries the letters *v* and *u* were used indifferently one for the other. Thus it is that Landa, Cogolludo, Torquemada, Las Casas, and the other writers of those times wrote both **uinic** and **vinic.** It is quite different, however, in our day.

It is evident that the learned Professor of Linguistics does not know which is the right word in **Maya** for "man," any better than he knows what was the true name for each of the cardinal points among the **Mayas,** although Landa gives them very explicitly. Shall it be said of Dr. Brinton as of the wooden saints, He has eyes but sees not? Or has he also, perchance, the pretension of being better informed on that subject than the author of "Las Cosas de Yucatan"? In every one of his books he assigns a different name to each of said points, in the hope of perhaps hitting, in one at least, on the right name.

For instance, in his book "Myths of the New World," article "Quiché Legends" (p. 82), he magistrally informs his readers: "The four known by the names of **Kan, Muluc, Ix, Cauac,** represent respectively the *east*, *north*, *west*, and *south*. As in Oriental symbolism, the east was yellow, the south red, the west black, the north white." These were the names of the guardians of the pillars that sustained the vault of heaven.[2] In his "Essays of an Americanist" (p. 204), the author seems

[1] D. G. Brinton, *Essays of an Americanist*, pp. 176, 254, 438, *et passim.*

[2] *Ibid.*, *Myths of the New World*, p. 82.

to indorse Prof. Cyrus Thomas's interpretation of the **Maya** signs for the cardinal points. In that case he would take **Muluc** to be the *north*, **Cauac** the *south*, **Ix** the *east*, and **Kan** the *west*;[1] but he does not know that the signs he reproduces are not the names of the cardinal points, nor even of the genii, guardians of the same, but of certain localities situated in the direction of said points. Again, in another of his works, "Hero Myths," the learned doctor, following Bishop Landa's assertion that in his day the **Mayas** assigned **Kan** to the *south*, **Muluc** to the *east*, **Ix** to the *north*, and **Cauac** to the *west*, informs his readers that such were the true respective names of the cardinal points.[2] But he probably reasoned, What did Bishop Landa know of Oriental symbolism? So he casts aside Landa's positive teachings, with the result that, today, he does not know which are really the names of said cardinal points. As for me, I positively affirm that it can be demonstrated that Bishop Landa has transmitted to us the correct name of each point, and that they agree with those given by the authors of the various **Maya** books and inscriptions known to us, notwithstanding the learned Dr. Brinton's opinion.[3]

On October 16, 1887, I wrote to him that, as I was writing a review of what had been done in the decipherment of the **Maya** inscriptions and books, I would be very glad, so as not to misrepresent him, if he would be kind enough to tell me which of the names he looked upon as the real one given by the **Mayas** to each particular cardinal point, as it was impossible to find out his opinion from his own works.

[1] D. G. Brinton, *Essays of an Americanist*, p. 204.
[2] *Ibid.*, *Hero Myths*, p. 209.
[3] Landa, *Las Cosas de Yucatan*, cap. xxxiv.

Five days later—that is, on October 21—he answered me:

"The first time I visit New York I hope to have the pleasure of seeing you and Mrs. Le Plongeon, and then I should like exceedingly to hear of your discoveries, and also to explain to you my views about the cardinal points and their representations in the **Maya** hieroglyphs.

"I remain, etc.,

"D. G. Brinton."

Well, Dr. Brinton has never called upon me, nor given me his views about the cardinal points and their representations in **Maya** hieroglyphs, though in August, 1887, I offered him an excellent opportunity, when the "American Association for the Advancement of Science" met at Columbia College in New York. By request of Professor Putnam I then wrote to him, as president of the archæological section, asking the privilege of reading a paper on "Ancient **Maya** Civilization" before its members. I did not read such paper; neither was my request refused; but the envelope containing the granting of it reached me *exactly three weeks* after the association had closed its sessions. It had been sent to me, by *mistake*, to San Francisco, Cal., instead of to Brooklyn, N. Y.; at least, so I was informed in the apologetic letter that came in the same envelope.

Dr. Brinton's essay on the "**Maya** Phonetics," from page 196 to 205, had better not have been written, much less published. Its contents are most misleading, injurious even, to students of **Maya** palæography, who might place reliance on the assumed knowledge of the author on this particular subject. The following statement made by him is positively inaccurate:

"Turning first to the **Maya,** I may in passing refer to the disappointment which resulted from the publication of Landa's alphabet by the Abbé Brasseur in 1864. Here was what

seemed a complete phonetic alphabet, which should at once unlock the mysteries of the inscriptions on the temples of Yucatan and Chiapas, and enable us to interpret the script of the Dresden and other codices. Experience proved the utter fallacy of any such hope. His work is no key to the **Maya** scripts."[1]

Now, I affirm that, if it be true that the characters of Landa's alphabet are not of themselves a complete clew to the decipherment of **Maya** books and inscriptions, they are nevertheless repeatedly found in the **Maya** manuscripts known to us, and with the identical value attributed to them by Landa.[2] I furthermore maintain that, with the names of the days and the alphabetic characters preserved by him, the **Maya** codices can be translated. Of course, there are modifications of the same, as there are with our mode of writing; there are also composed signs as there are composed words in the language. It is the translator's business to know what they are.

This I have demonstrated in my unpublished work, "The Monuments of Mayach and their Historical Teachings," which contains translations from the Troano and Cortesianus codices, whose authors have recorded many interesting his-

[1] D. G. Brinton, *Essays of an Americanist*, p. 199.

[2] To exemplify my assertion, let us take, for instance, the character that Landa tells us stands for **ma,** adverb of negation, *No.* Is it not identical with the Egyptian adverb of negation, *Nen?* But **ma,** radical of **Mayach,** also means "land," "country," both in Egyptian and in **Maya.** The sign in **Maya** scripts is the hieroglyph for **Mayach;** that is, the peninsula of Yucatan, standing between the Gulf of Mexico and the Caribbean Sea, both represented by the sign **imix,** "bosom," "bosom of the deep." The Egyptian word *Nen* means in **Maya** "mirror." **Nen-ha,** the "mirror of water," is said to have been the ancient name of the Mexican Gulf, on account of its almost circular shape.

torical events that occurred ages and ages ago, and which have reached us in the guise of myths and misty traditions.

As to the late Abbé Brasseur, I cannot claim the honor of having been personally acquainted with him, but among my friends and acquaintances in Yucatan and British Honduras several have known him intimately when he was residing in those countries. All agree that he understood and spoke **Maya** and could converse freely with the natives.

The late Dn. Juan Villanueva, a well-known lawyer in Merida, when in 1873 I made his acquaintance, was acknowledged by his countrymen to be one of the best **Maya** scholars in the country. He gave Brasseur his first lessons in that language, and was proud of his pupil, who, he said, learned it very rapidly. Dn. Juan now sleeps that sleep that knows no waking; but I can testify to what he told me. Many, however, are still living who were intimately acquainted with the learned Abbé, and who have also assured me that he had a fair knowledge of the language. Among these I may mention my esteemed friend the Right Rev. Dr. Dn. Crecencio Carillo y Ancona, now bishop of Yucatan, himself a student and a thorough **Maya** scholar; also Dn. Vicente Solis de Leon, owner of the hacienda of **X-Canchakan,** a government engineer; Dn. Rafael Regil y Peon, a wealthy merchant and landed gentleman; Dn. José Tiburcio Cervera, a planter, owner of the lands on which the ruins of the ancient city of **Labnaa** are situated. All these gentlemen are well-known citizens of Merida, who have imbibed **Maya** with their nurses' milk.

In Belize, Mr. Henry Trumback, a merchant, whose name is mentioned by Abbé Brasseur among those of the persons to whom he was indebted for information whilst acquiring data

for the compilation of his **Maya** vocabulary; Rev. John Anderson, a Baptist minister, author of a **Maya** and English, and English and **Maya** dictionary; and Rev. Father Pitar, superior of the Jesuit college in Belize, wherein dwelt the Abbé when in that city, have assured me, all and each one, in particular, that they had been well acquainted with the late Abbé Brasseur and that he knew the **Maya** language.

Let us hope that the testimony of such witnesses, and others whose names I could mention, will suffice to wipe off the slanderous aspersion with which Dr. Brinton has tried to tarnish the memory of a great scholar.

To Abbé Brasseur belongs the honor of having been the first to bring to public notice the existence, in our day, of ancient books of **Maya** origin, when in 1867 he placed on exhibition in the Exposition on the Champ de Mars, in Paris, some of the proof-sheets of the Troano MS., which was then being reproduced under his supervision.

In November, 1864, as a member of the "French Scientific Commission" which went to Mexico under the auspices of the French Government, he landed in Yucatan, and at once set to work to study the **Maya** language under the tuition of our friend, the late Dn. Juan Villanueva, a great **Maya** scholar. He was unable to make a prolix study of the ruins of **Uxmal** on account of the many difficulties placed in his way by the Imperial Commissary.

On his return to Europe, he found in Madrid, in possession of Dn. Juan Tro y Ortelano, professor of palæography at the University, an original American manuscript, which at a glance he recognized as being written with characters analogous to those he had seen on the edifices at **Uxmal.** He obtained from the owner not only the loan of the document for all

the time he might need it for his study, but also permission to reproduce it. After reaching Paris the Abbé applied himself with ardor to the classification and deciphering of the characters and symbols contained in the manuscript, with the help of those handed down by Landa. In 1869 he published the result of his labors in his work, "Études sur le Système Graphique et la Langue **Maya.**" In it he announced that he had discovered, classified, and deciphered two hundred and thirty-three variants of the thirty-five alphabetic characters of Landa, and one hundred and forty-one variants of his twenty symbols of the days.

With this vast array of signs, the value of which he fancied he knew, and with his knowledge of the **Maya** language, he undertook the deciphering of the texts of the **Maya** book. He certainly was better qualified for the work than those who after him have attempted it, as proved by the results. Still, not only have they criticised his interpretations, without however offering better in their stead, but they have tried to belittle his labors, going so far as to assert that he had hindered for a long time the study of American palæography. Yet it may be asked, What have his critics done? Have they not made use of his works in their endeavors to find a clew to the meaning of these same texts? Have they not built a reputation for learning on the *débris* of his fame, and from his own materials, to which they have added not a single valuable particle? Do we not find them consulting his **Maya** and *French* vocabulary, and translating ancient characters and symbols by words of modern coinage, not to be found in old dictionaries, and that are unknown in the vernacular of the natives?

Brasseur's vocabulary is decidedly the work of a scholar. Were it mine I should be proud of it. It is a comparative

study of **Maya** with ancient Greek and other languages, marred, however, by his having taken too great a license with the language, and having given explanations of ancient lore and traditions according to his own personal bias and preconceived ideas. Barring these blemishes, it is a most valuable work for students of **Maya** antiquities and of philology. So also is his French translation and rearrangement of Father Gabriel de San Buenaventura's "Arte del Idioma **Maya,**" which he transcribed from the copy in possession of my honored friend, Bishop Dn. Crecencio Carillo y Ancona.

Although his many scholarly attainments preëminently qualified him for the undertaking of the interpretation of the **Maya** texts, his great drawbacks were his preconceived opinions on the one hand, and a strange weakmindedness on the other. The first led him to see analogies and similitudes where none existed, and to launch into speculations and fancies unsupported by facts and lacking evidence; the second caused him to be influenced by criticisms of persons incapable, for want of the necessary knowledge, of judging of the accuracy or inaccuracy of his renderings; but who, in their dogmatic ignorance, presumed to jeer at the idea of the Troano MS. containing an account of earthquakes, of the subsidence of certain countries and the upheaval of others, of volcanic eruptions, of inundations and cyclones and other geological and meteorological phenomena, that either happened in the writer's time or a relation of which he had found in older works. Yet it is well known that all early chroniclers, speaking of the books found among the natives, state that some contained the events of their ancient history; that they had treatises on archæology, medicine, and other sciences; and why should not the Troano be one of these? Still he allowed himself to be persuaded, and

acknowledged (p. xxvii) in his "Bibliothèque México Guatémalienne précedée d'un coup d'œil sur les Études Américaines," that he had begun the reading of the **Maya** text at the wrong end; adding, however, that his translations were simply intended as *mere experiments*. Could he answer from beyond the grave, I would ask him: "Abbé, how did you know, when you wrote this confession, that you were not mistaken again in making it? You had not learned then how to read the texts better than before; you did not even know it at the time of your demise. Friend," I would tell him could he hear me, "you have been weak, and many have taken advantage of your weakness to ridicule you, and then place themselves where you ought to be, by making use of your own discoveries."

It is evident that he had no reliance on his ability to wade through the intricacies of the **Maya** symbols and characters; and that he did not notice the clew, placed by the author of the Troano within reach of his readers, like another thread of Ariadne, to guide them out of the mazes of the labyrinth. So he took no heed of the red lines that divide the text into paragraphs, and mark to which part the illustrations correspond. He read the horizontal lines from end to end, mixing disconnected sentences of one paragraph with equally disconnected sentences of another, then beginning the reading of the perpendicular columns at the bottom instead of at the top; the results were, of course, what might naturally be expected—an incoherent jumble and senseless phrases.

He likewise interpreted literally the names of the symbols for the days, many of which he simply regarded as variants of the originals given by Landa, not reflecting that variation in the sign implied also variation in the meaning, and that many of the characters were composed of the elements of several

others, just as our polysyllabic words are formed of syllables found in many other vocables having very distinct meanings. However, through his acquaintance with the signification of the **Maya** words, and the works of the early writers and chroniclers, perhaps also guided by his scholarly intuition, he felt, more than he really made out, the general drift of the contents of the **Maya** text which he attempted to interpret. So he became convinced that in his writings the **Maya** author described volcanic eruptions and other geological phenomena. By publishing his convictions, he afforded his would-be critics an opportunity to condemn the results of his labors, although incapable themselves of deciphering a single sentence of the **Maya** books.

To the present day they are unable to correct his mistakes by offering a true translation of the passages which they accused Brasseur of having improperly rendered. And may I ask how they know that they are not well translated? It is the same old, old story so happily expressed in these few French words: *La critique est facile, mais l'art est difficile.*

This recalls to my mind a certain conversation which I once had on this same subject with a French antiquary, a member of the Société Ethnologique de Paris. He also was bitter in his denunciation of Brasseur's interpretation of the Troano.

"What do you know, personally, about translating **Maya** writings? Do you understand the **Maya** language? Can you interpret a single **Maya** sign?"

"No," he answered, "but Mr. de Rosny, and with him all *authorized Americanists*, have condemned Brasseur's interpretation."

"So, so, my man," I replied, "this is a case of *give a dog a bad name and hang him*, is it? Pray tell me who are the

authorized Americanists? Who are they that dare pass judgment on the efforts of a fellow student and condemn him? Is it Mr. de Charencey, whose assertions and speculations are not worth refuting?"[1]

"Oh!" replied my antiquary friend, "Mr. de Rosny has severely criticised all his attempts at decipherment of Central American inscriptions."[2]

"Yes, I am aware of it; he has also bitterly condemned those of Brasseur. By what right, pray? Is it because he has published large volumes on **Maya** palæography? What do their contents amount to, so far as the reading of the **Maya** books and inscriptions is concerned? True, he says that since he has determined, '*after a certain fashion*,' the value of the greatest part of the **Maya** characters, it will be easy to read them. But he himself cannot translate a single sentence of said books; and yet he seems quite proud because the meaning of *a few words* interpreted by him has been accepted by some *authorized Americanists*, whoever these may be; or, in his own words, '*J'ai donné, dans divers receuils la lecture de quelques mots, la quelle a été acceptée par les américanistes autorisés.*'[3] And do these *quelques mots*, which he thinks he has interpreted, give him a right to sit as judge, and enable him to pass such a severe verdict, on Abbé Brasseur?

"What I say of the French applies equally to the English German, and American Americanists. They have not advanced one step toward the interpretation of the **Maya** books and inscriptions, beyond Brasseur's attempts. He, at least, never

[1] H. de Charencey, *Essai de Déchiffrement*, *Actes de la Société Philologique de Paris*, vol. i., No. 3, p. 50, Mars, 1870.

[2] Leon de Rosny, *Essai sur le Déchiffrement de l'Écriture de l'Amérique Centrale*, p. 13, Paris, 1876.

[3] *Ibid.*, *Le Déchiffrement de l'Écriture Hiératique*, Introduction.

designated any of the personages who figure in the **Maya** books as does Dr. P. Schellhas,[1] and after him many whose name is legion, who pretend to be authorities on **Maya** palæography, 'the god with the banded face,' 'the god with the long nose,' etc., instead of giving each his proper title, such as **Ppa** and **Uacach,** which are plainly written in the ornaments that adorn these anthropomorphic personifications of the forces and phenomena of nature.

"They assert that their 'god with the long nose' is the 'god of rain,' disdaining to take heed of the broad hint as to who he is, given by the author of the Dresden Codex on the lower division of plate lxv. of his work, where he represents **Uacach** paddling a canoe, under which a big fish is figured swimming in the ocean. May we be allowed to ask on what occasion the 'god of rain' had to paddle his own canoe, and when big fishes swam in the clouds?

"It may truthfully be said that a very great part of what has been published in modern times on the subject of **Maya** writings can only be ranked with comic literature, though not very amusing either. Even the beautifully printed papers of the Smithsonian Institution, on the subject, are as meaningless as they are pretentious; and I challenge any Americanist, authorized or not authorized, to disprove this assertion.

"I will add: more than any of those who have followed in his wake on the road opened by him, the learned Abbé was competent and well prepared to surmount the difficulties with which it is strewn. His knowledge of the **Maya** as well as of the *Quiché*, a cognate tongue; his acquaintance with the lore and traditions of the Indians of Rabinal, in the moun-

[1] Schellhas, P., *Die Maya Handschrift der Köliglichen Bibliothek zu Dresden*, p. 149.

tains of Guatemala; his sojourn among the Quichés and the Mams to whom he administered the rites of the Catholic Church, and preached in their own vernacular, besides his many other scholastic attainments—I repeat, qualified him preëminently for undertaking the interpretation of the **Maya** texts. He erred in letting his imagination and his preconceived opinions blind his judgment. But who on earth is perfect? To err is human. Did not his self-appointed judges err when they condemned him because he dared say that the Troano contained the narratives of geological events? Yet the learned Abbé was right in so saying; and they were wrong in presuming to pass an opinion on what they did not know, and do not even at present. Whilst disapproving his translation, it was their duty to point out where it was incorrect. Have they done this? No! Why not? Because they themselves are unable to interpret the **Maya** texts, and are ignorant of their meaning.

"Instead of accusing him of having impeded the study of **Maya** palæography, they should have thanked him for having made known the existence of **Maya** books in Europe in our day. These books had been preserved in libraries, private and public, since they were sent to Charles V., and presented to him in 1520 by Dn. Francisco de Montejo, the conqueror of Yucatan, and Porto Carrero, by order of Hernando Cortez, whose companions in arms they were. No one knew in what language they were written, nor to what kind of alphabet the characters belonged, until Brasseur recognized them as being similar to those preserved by Landa in his work 'Relacion de las Cosas de Yucatan,' which had remained unpublished in the library of the 'Royal Academy of History' in Madrid. Brasseur again unearthed it from beneath the coating of dust

where it had lain for more than three centuries, and in 1860 had it printed. Is not that alone sufficient to cause his memory to be respected by all students of American archæology?"

My interlocutor, who had been listening with manifest impatience to my just panegyric of the learned Abbé, interrupted me and exclaimed: "Do not speak so, or you will kill your own reputation and lose the fruits of your own labors; all authorized Americanists will condemn you as they have Brasseur."

"Indeed! Well, sir, they are welcome to do it; that is, when they can do it knowingly. Meanwhile, before they pronounce their sentence, let them remember the words of Themistocles to the over-hasty Eurybiades: 'STRIKE, BUT HEAR ME!'"

Note XVI. (Pages 132, 133.)

(7) This custom of carrying children astride the hip still prevails in Yucatan, as it does in India ("Buddaghosha Parables," translation by H. T. Rogers, R.E.) and other places where we find **Maya** customs and traditions.

(1) Landa, "Las Cosas de Yucatan" (p. 236): "El primer dia del año desta gente era siempre a xvi dias de nuestro mes de Julio, y primero de su mes de Popp."

Champollion Figeac, "Egypte" (p. 336): "Or pendant plus de trois mil ans avant l'ère chrétienne et quelques siècles après cette belle étoile (Sirius) s'est levée le même jour fixe en Egypte (parallèle moyen) un peu avant le soleil (lever héliatique) et ce jour a été le 20 Juillet de notre calendrier Julien."

Censorius, "De die Natali," says that the canicula in Egypt regularly rises on the first of Thoth, that corresponded to the 20th of July, 1322 B.C.

Porphyry says "that the first day of the month Thoth and of the year are fixed in Egypt by the rising of Sothis, or Dog-star."

Note XVII. (Page 124.)

(2) During the reconstruction of the temple of Jerusalem, under the reign of Josiah, on a certain morning the High Priest Hilkiah, in the year 621 B.C., told Shapham, a scribe, that he had found the Book of the Law in the house of the Lord. Shapham took the book and presented it to the king, who named a committee to go and consult the prophetess Huldah regarding the genuineness of the book. She, wise woman that she was, not wishing to make an enemy of Hilkiah, gave an evasive answer, that, however, satisfied the king, who, it seems, was not of a very critical turn of mind. The prevalent opinion at the beginning of the Christian era, regarding the authorship of the Pentateuch, was that Moses never wrote the book. (Clementine, Homily, II., § 51; Homily, VIII., § 42.)

Note XVIII. (Page 127.)

(1) Henry Grose, "Voyage in the East Indies" (chap. vii., p. 95): "Elephanta Island, near Bombay, contains cave temples so old that there is no tradition as to who made them. There are paintings round the cornices that, for the beauty and freshness of the coloring, not any particularity in the design, call the attention; which must have lasted for some thousands of years, on supposing it, as there is all reason to suppose it, contemporary with the building."

Note XIX. (Page 139.)

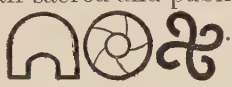
(1) The acceptance, by a young girl, of a fruit sent by her lover constituted betrothal among the ancient **Mayas,** as it does in our day among their descendants. In Yucatan, if a young man wishes to propose marriage to a girl, he sends by a friend, as a present, a fruit, a flower, or some sweetmeat. The acceptance of it is a sign that the proposal of the suitor is admitted. From that moment they are betrothed. The refusal of the present means that he is rejected. A similar custom exists in Japan. When a young lady expects a proposal of marriage, a flower-pot is placed in a convenient position on the window-sill. The lover plants a flower in it. If next morning the flower is watered, he can present himself to his lady-love, knowing that he is welcome. If, on the contrary, the flower has been uprooted and thrown on the sidewalk, he understands that he is not wanted.

In Egypt the eating of a quince by two young people, together, constituted betrothal. So also in Greece, where the custom was introduced from Egypt. In this custom we find a natural explanation of the first seven verses of the third chapter of Genesis, and why the serpent was said to have offered a fruit to the woman.

Note XX. (Pages 15, 155.)

(1) The **Mayas** held *Fire* to be the breath, the direct emanation of **Ku,** the Supreme Intelligence; its immediate agent through which all things were produced, and the whole creation kept alive. Therefore they worshipped it as deity itself. To it, in high places, they raised altars, on which a perpetual fire, rekindled once a year, was watched by priestesses whose special duty was to see that it never became extinguished. These were recruited from among the daughters of priests and nobles. They were called **Zuhuy Kak,** "Virgins of the Fire."[1] At their head was a Lady Superior, whose title, **Ix naacan-katun,**[2] meant "She who is forever exalted."

They procured the new fire either directly from the rays of the sun, or from the shock of two hard stones, or by rubbing two pieces of wood together.

Among the symbols sculptured on the mastodon trunks that, at a very remote period of **Maya** history, embellished the façades of all sacred and public edifices, these signs are occasionally seen:  . Taken collectively they read **Chaac,** "thunder," hence, "fire."

Far deeper, however, is their esoteric meaning. The interpretation of each individual sign reveals the fact that they form a cosmological pandect, or treatise, on the creation of the

[1] Cogolludo, *Hist. de Yucathan*, lib. iv., cap. ii., p. 177.
[2] *Ibid.*

world. They thus afford us a glimpse of some of the scientific attainments of the learned **Maya** priesthood. Their knowledge they communicated in the mysterious recesses of the tem-

PART OF MASTODON TRUNK. FROM UXMAL. (PLATE LXXIII.)

ples, where the profane never penetrated, to initiates only. These were bound by the most solemn oaths never to make known the sacred mysteries there taught, except to those rightly entitled to receive them.

Science was then, as it is even to-day, the privilege of the few. In those remote ages the sacerdotal class and the nobility claimed it as their own; now it is that of the wealthy. True, in our times, knowledge is denied to none, provided the applicant can pay for it, and no one is under oath not to divulge what he has learned; but its acquirement is costly, and beyond reach of the majority.

The temples of the **Maya** sages are in ruins, slowly but surely crumbling to dust, gnawed by the relentless tooth of time; and, what is worse, recklessly destroyed by the iconoclastic hand of ignorance and avarice. Sanctuaries have become

the abode of bats, swallows, and serpents. Lairs of the wild beasts of the forests, they are not only deserted but shunned by human beings, who stand in awe of them. Where now are the sages who used to assemble within their sacred precincts to delve into the mysteries of creation, to wrest her secrets from the bosom of Mother Nature? Do their spirits still hover there, as the natives assert? Purified from all earthly defilement, have they been reabsorbed in the great ocean of intelligence, as Buddhists would have us believe? Are they enjoying the perfect repose of Nirvana, waiting to be summoned to begin another cycle of mundane existences in more advanced planetary worlds than ours?

To-day I surely violate no oath if I reveal part of those very teachings that the adepts of old so carefully kept from the multitudes, whom they regarded as unworthy to participate in the divine light that had been vouchsafed to their minds; a principle practised, likewise, by the Egyptian priests, and that Clement of Alexandria, who had been initiated into their mysteries, proclaimed by asserting (Stromate XII.), "The mysteries of the faith are not to be divulged to all. . . . It is requisite to hide in a mystery the wisdom spoken."

I will premise the explanation of the signs under consideration by stating that they teach precisely the same doctrine regarding creation that we find in "Primander," the most ancient and authentic of the first philosophical books of Egypt, attributed to Thoth, that is, Hermes Trismegistus. "Out of it [chaos] came forth the fire, pure and light, and rising it was lost in the air that, spirit-like, occupies the intermediate space between the water and the fire. The earth and the water were so mixed that the surface of the earth, covered by the water, appeared nowhere."

Again we read in the Hermetic books on the origin of things: "For there were boundless darkness in the abyss, and water, and a subtile spirit, intellectual in power, existing in chaos."

Berosus, recounting the Chaldean legend of creation, says: "In the beginning all was darkness and water."

In Genesis we read: "In the beginning darkness was upon the face of the deep, and the Spirit of God moved upon the face of the waters."

The author of the "Popol-vuh" tells us: "This is the recital of how everything was without life, calm and silent; all was motionless and quiet; void was the immensity of the heavens, and the face of the earth did not manifest itself; yet only the tranquil sea was, and the space of the heavens."

In the "Manava-Dharma-Sastra," we are told: "The visible universe in the beginning was nothing but darkness. Then the great, self-existing Power dispelled that darkness and appeared in all his splendor. He first produced the waters; and on them moved *Narayana*, the Divine Spirit."

As in Egyptian so in **Maya,** the sign corresponds to our Latin letter *k*, or **ch,** which in **Maya** is pronounced with a peculiar hard accent, **cha.**

Cha is the radical of the verb **chab,** "to create," "to bring forth from nothing," "to animate," "to give breath or life." Also of the word **chah,** "a drop of water."

Placed as it is in the inscription, it stands for its heading or epitome of its contents.

The next is a complex sign, as the world it represents. It is composed of a circumference, image of the horizon; of a central point, or boss, symbol of the sun; and of five radii, or rays, emanating from it. These rays are curved from right to left, to indicate the direction in which the sun

apparently travels every day. These same five radii stand for the numerical "five," **ho,** in the **Maya** language, radical of **hool,** the "head," "that which is above," hence the Deity, and also the universe. As to the five parts into which the circle is divided, they probably stood for the five great continents—North America, South America, Asia, Africa, and Europe.

The whole sign is therefore symbolical of the world, with the Deity, "the sun," shedding its beneficent rays over it, as it travels from east to west.

We have just seen that in the cosmogonies of all civilized nations of antiquity, in Asia and Africa, as well as in America, water is not only regarded as the primordial element, but is said to have covered the whole surface of the earth. The **Mayas,** the Chaldeans, and the Egyptians also called it "*A*," probably because that is the first sound uttered without constraint by the vocal organs of infants.

The **Mayas** graphically represented that name of the water by a circumference ◯, the shape of a drop of water, or of the horizon, sometimes with, sometimes without, a central point, indicating the sun.

When inventing the characters of their alphabet, which are mostly images of objects surrounding them, they naturally assigned it the first place. Thus "*A*" became the first letter in the alphabets of all nations with which they had communications, and it is yet the first letter of the majority of alphabets in use.

The Egyptians were not the inventors of their own alphabet. They attributed it to Thoth, their god of letters. Did they learn from the **Mayas** the name and shape of their first letter?

"*A*" in **Maya** is radical of many words conveying the idea of humidity, generation, reviviscence. A few will suffice.

Aakal, a pond; humidity; as a verb, to become green, as the plants after the first showers.

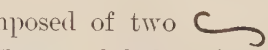
Aakil, to revivify; to spring back to life, as does nature after its apparent death during winter, when it lies dormant.

Ab, is the breath; the respiration; vapor.

Ac, to prepare for cultivation dried-up swamps; population; people.

This last sign is perhaps the most comprehensive, and therefore the most interesting.

As an alphabetical sign, it is the *X* of the **Maya** alphabet, pronounced as the English *sh*. As prefix to a noun, it indicates the feminine gender, being a contraction of **ix,** the feminine article. In the inscription under consideration, it represents the *female forces of nature*, as , component part of , the **Maya** letter corresponding to our *H*, stands for **ah,** the masculine article, *the male forces*.

The character [1] is composed of two  , one of the signs that in the **Maya** alphabet is equivalent to letter *N* in ours. As a distinct symbol it is found four times only in the Troano MS. (plates xx., xxi., xxiii., part ii.).

[1] This sign has been mistaken by the learned Dr. Henry Schliemann for a svastica. Quoting my name in his work *Troja* (p. 122), he says it was discovered by me in the mural inscriptions of the **Mayas.** This is an error, so far as the meaning of the sign is concerned. Neither in the monumental inscriptions nor in the **Maya** books known to-day have I ever found a svastica. I am not aware that such symbol was used by the ancient **Maya** sages. It may have existed among them, however. All I can assert is that I have met with no proof of it.

The author of this most interesting work informs his readers that it represents the "boundaries of the two inclosed basins or seas;" that is, the two American mediterraneans, the Gulf of Mexico and the Caribbean Sea—a fact easily verified by tracing a general outline of the shores of the Gulf of Mexico from Cape Sable, the southernmost point of Florida, to Cape Catoche, the northernmost end of Yucatan; then continuing the drawing to Cape San Antonio, the westernmost extremity of the island of Cuba, thence following the general contour of the western shores of the West India Islands to Grenada. The curved line thus obtained will be precisely the sign , *N*, initial letter of the ancient names **Nen-ha** of the Mexican Gulf, and **Nau** of the Caribbean Sea.

Does not this sign recall that over which stands the serpent with inflated breast, emblem of Lower Egypt? Under it is the image of a sieve, symbol of lordship and dominion. The sieve in **Maya** is called **Mayab,** one of the ancient names of Yucatan.

The character *X*, the female principle, the matrix, is the initial letter of many words relating both to water and to generation.

The ancient philosophers held, and modern physiologists teach, that all living things had their origin in water. It would appear that the **Maya** sages, in remote times, had discovered this scientific truth, and adapted their language to this, as to many other of their scientific discoveries, so as to express them in as concise a manner as possible. So, for instance:

Xaa, to flow.
Xaan, to flow slowly. It becomes, by permutation,

Nax, to shine in the darkness, as fire; the divine spirit floating on the surface of the waters; or the phosphorescence of the water in tropical seas.

Xaab, the abyss of water in which took place the generation **xab.** This may be one of the reasons why the wise **Maya** priests selected as emblem for *god of the ocean* the mastodon, that, like the elephant, could propagate only in water.

Now, if we consider the as a composite sign formed by two , its meaning is then "power," "wisdom," "knowledge," since it gives us the word **ca-n,** which, as we have seen (p. 95), is always significant of might, power, intelligence, as all vocables allied to it. Such, for instance, as:

Kaan, manifested, raised.
Kaanaat, great intelligence; genius.
Kanab, the sea.
Kanha, the rain storm.
Kanchaac, hurricane.
Kanan, that which is necessary, which is precious.

The doctrine contained in the three signs that form the inscription can therefore be epitomized in the following words: "In water, by fire the vivifying power of the universe, were created the male and female forces of nature, and they produced all things."

A glance at the sculpture of the dying warrior that adorned Prince **Coh's** mausoleum [1] suffices for us to see that the ancient

[1] Plate LVIII.

Mayas, like the Egyptians, Greeks, Chaldeans, Hindoos, and other civilized nations of antiquity, held that the *vital principle, the soul*, in man and animals, was an igneous fluid that escaped as a blue flame through the mouth at the death of the material body. "This blue flame," says Baron Charles von Reichenbach, in his work "Physico-physiological Researches in the Dynamics of Magnetism, Electricity, etc.," is "often seen escaping from dying persons, by sensitives."

We learn from the Hermetic books the ideas of the Egyptians regarding the composition of the soul. Fire, a constituent part of divine intelligence, becomes a soul when immersed in organic water, and a body when it enters into organic clay, hence the old philosophic saying, "Corpus est terra, anima est ignis." Hermes Trimegistus teaches that "at the moment of death, our intelligence, one of God's subtle thoughts, escapes the body's dross, puts on its *fiery tunic again*, and floats henceforth in space, leaving the soul to await judgment."

Among the prayers and hymns of the *Yajur Veda*, there are passages in which the unity of God is taught. One of said prayers begins thus: "Fire is the original cause; the sun is that; so is the air; so is the moon; such, too, is that pure Brahm, and those waters, and that Lord of creatures." (*Asiatic Researches*, vol. viii., p. 431.)

Macrobius in his work "Somnium Scipionis" (cap. xiv.), resumes the doctrine thus: "There is a fluid luminous, igneous, very subtle, called ether, *spiritus*, that fills the whole universe. The substance of the sun, of the stars, is composed of it. It is the principle, the essential agent, of all motion, of all life. It is, in fact, the Deity. When a body is about to become animated on earth, a globular molecule of said fluid gravitates through the milky way toward the moon. There it combines with

grosser air, thus becoming fit to associate with matter. It then enters the body that is forming; fills it completely, animates it, grows, suffers, expands, contracts with it. When this body perishes and its material elements dissolve, this incorruptible molecule escapes from it. It would return immediately to the great ocean of ether were it not detained by its association with lunar air. It is the latter that, preserving the shape of the body, remains in the condition of shadow or ghost, a perfect image of the deceased. The Greeks called that shadow the image or idol of the soul. The Pythagoreans said it was its *vehicle* or *envelope*. The rabbinical school regarded it as its *vessel* or *boat*. If the individual had lived a righteous life, his whole *soul*—that is, his *vehicle* and his *ether*—ascended back immediately to the moon, where their separation took place. The *vehicle* remained in the lunar elysium; the *ether* returned to God. If, on the other hand, he had lived an unrighteous life, his soul remained on earth until it became purified, wandering here and there in the fashion of Homer's shadows."

While in Asia, Homer had become acquainted with this doctrine, three centuries before its introduction into Greece, according to Cicero (*Tuscul.*, lib. i., § 16), by Pherecides and his pupil Pythagoras, who pretended to be the inventors of it, if we believe Herodotus. He positively asserts that the story of the *soul and its transmigrations had been invented by the Egyptians.*[1] Did these receive it from the **Mayas ?**

Kak is the **Maya** word for "fire."

Ka is the Egyptian for the double; the astral shape; existence; individuality.

Ku is the **Maya** for the Divine Essence; the God-head.

[1] Herodotus, *Hist.*, lib. ii., cxxiii.

Khu = *Akh* is the Egyptian for intelligence; spirit; manes; light; God-head.

Kul, Maya, to worship; to adore.

Khu = *Akh*, Egyptian, to worship; to adore.

"*The root of life was in every drop of the ocean of immortality, and the ocean was radiant light, which was fire, and heat, and motion. Darkness vanished and was no more; it disappeared in its own essence, the body of fire and water, or father and mother.*" (From the *Book of Dzyan*, stanza iii., § 6. *Apud* H. P. Blavatsky, "The Secret Doctrine," vol. i., p. 29.)

The ancient **Mayas** believed in the immortality of the spirit and in reincarnation, as do their descendants to this day.

Note XXI. (Page 158.)

(1) It may be seen from the following passage in the *Saddharma poundarika*, "The Lotus of the Good Law," chap. xx., entitled "Effect of the Supernatural Power of the Tathagatas,"[1] that the putting out of the tongue was a symbol of great wisdom in India. This chapter is a record of what took place in a council of Bodhisattvas; that is, of men who, having acquired the learning necessary to teach all creatures, had arrived at the supreme intelligence of a Buddha. "The hands joined they worship Buddha, who has brought them together, and they promise him, when he shall have entered Nirvana, to teach the law in his stead. The Master thanks them. Then the blessed Çakyamouni, and the blessed Prachoutavatma, always seated on the throne of their stoupa, began to smile of one accord; then their *tongues came out of their mouth*, and reached the world of Brahma. . . . The innumerable Tathagatas, by whom these personages are surrounded, imitate them."

This simply means that all these wise men pronounced discourses and gave their opinions on the matters discussed in the council.

(2) Abbé Huc, in his work, "Recollections of a Journey through Thibet and Tartary" (vol. ii., chap. vi., p. 158), says: "A respectful salutation in Thibet consists in uncovering

[1] *Apud* Barthélemy de Saint-Hilaire, *Vie de Bouddha*, pp. 71–72.

the head, *lolling out the tongue*, and scratching the right ear at the same time."

W. Woodville Rockhill, in the *Century Magazine* (New York, edition of February, 1891, p. 606), says: "The drawing out of the tongue, and at the same time holding out both hands palms uppermost, is the mode of salutation near Drè-chu, in Thibet. . . . At l'Hasa, capital of Thibet, the mode of salutation consists in one sticking out his tongue, pulling his right ear, and rubbing his left limb at the same time."

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